

TEN CENTS

VARIETY

VOL. XV., NO. 13.

SEPTEMBER 4, 1909.

PRICE TEN CENTS.



EDDIE LEONARD

ASSISTED BY MABLE RUSSELL AND THE FIELD BROTHERS

IN

"AT HOME AGAIN"

Opening at Grand Opera House, Pittsburg, Sept. 6

Booked Solid over United time

Direction **JACK LEVY**

'09-'10 OPENS WITH A BOOM

FOR

GUY

FRANCES

RAWSON AND CLARE

Featured with Weber & Rush's "Bon Tons"

This Week (Aug 30), Gayety, Detroit

DETROIT "FREE PRESS."

Burlesque's "Leading Light" at the Gayety. "Here comes the star!" "All hail the king pin of astral bodies!" Of course, it wasn't just in those words, but the meaning was the same. And then Frances Clare would skip out onto the stage and smile and go out into the wings and come back minus some clothes and sing a little and smile some more and please the audience. Frances Clare is at the Gayety this week. So is Guy Rawson. The little world of burlesque is proud of this team—their acknowledged premiers. And the Bon Tons—at the Gayety—certainly show that they are proud of the stars who are with them this season. Miss Clare is, beyond a doubt, the cleverest comedienne in burlesque. She is pretty; she is shapely; she has a good appearance. In her first song the young woman wears half hose, held up by the sort that are "guaranteed not to tear." In her last song and lots of others she won't do of best proportion. The Clare-Rawson specialty act in the olio is remarkably good for burlesque, and will make a good impression wherever it is presented.

The Bon Tons are giving a better-than-usual burlesque show. The chorus sings well and dances passably; the comedy is typified by brevity; the whole production goes with a snap and rush that is a relief.

DETROIT "JOURNAL."

The Bon Ton Extravaganza company danced, covered and sang itself into popular favor at the Gayety theater Sunday afternoon and evening. It is a peppy, gingery, rollicking entertainment those happy-go-lucky burlesquers furnish, the kind that the patrons of the Gayety delight in. The girls—and, honestly, in most instances they are girls—have personal charms and contours that are worth going miles to see. The program opens with the musical satire, "A Night in the Tenderloin." In this concoction, the graceful Miss Clare, the bumptious Guy Rawson, and many others are privileged to disport themselves in festive gay abandon in the section and among scenes wherein stage fixers love best to portray New York. It was in this part of the performance that Miss Frances Clare displayed her charms in a gown that was a modish feast. Before the curtain fell on the final scene, however, Miss Clare gave her audiences an opportunity of observ-

ing the evolution of feminine attire in burlesque without startling endemness until she eventually appeared in silk tights of the delectable plink in "Teddy's Trip to the Jungles," with which the Bon Tons ended their entertainment.

DETROIT "TIMES."

Guy Rawson and Frances Clare, whose "Just Kids" sketch has long been recognized as one of the best things on the burlesque wheel, are back at the Gayety this week as stars. The two comedy skits that open and close the bill are written in a way that accentuates the star part of the arrangement. But nobody minded it greatly if the triumph of these two deserving players was brought out rather forcibly. Their work has already been clean and natural and they have even better opportunity this season than ever before. Guy Rawson is inimitable in his tramp character, while Frances Clare is almost plump now and wears a dashing series of handsome costumes, none of them too ample, in a bewitching manner. She is so bright and winsome and jolly that even a mild attack of starletitis does not lessen her charm. The company is a strong one aside from the two principal people.

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THE CONDITIONS IN LONDON CARRYING A SQUALLY LOOK

**Big V. A. F. Meeting Sept. 5, to Talk Over "Combine," Which is Held Up for Unknown Reason.
Stoll Says It Will Go Through.**

(Special Cable to VARIETY.)

London, Sept. 2.

The Stoll forces are saying that the big combination of the halls (about 150) over here will go through. Gibbons and the others on the opposite side deny any combination, though the daily press seem agreed that a combine has been effected.

However, for some unknown reason, the final move has been held up, but no one seems just to know the reason for the delay. It is likely a matter of terms. There are a great many conflicting interests to be looked after.

The Variety Artists' Federation evidently thinks a crisis in the music hall business is at hand, for a mass meeting of artists has been called for Sept. 5 to decide what steps should be taken in case the combine goes through.

SITUATION AWAITS BECK'S RETURN.

(Special Cable to VARIETY.)

Paris, Sept. 1.

Martin Beck sailed from Cherbourg today. Before leaving Paris he said conditions in the States seemed to have changed since he left, according to the reports he has read in VARIETY over here, and there was nothing to give out at the present time of any conferences held with Morris Meyerfeld, Jr., in Paris.

The deal looking towards the purchase of an interest by him in the Olympia, managed by H. B. Marinelli, was off, said Mr. Beck, although it is freely reported here, also in London, that Mr. Beck has purchased some part of the Marinelli share in the property.

Chicago, Sept. 2.

Asked by a VARIETY representative this week regarding his wish to purchase the larger vaudeville theatres in the middle west, John J. Murdock, who returned to Chicago last Sunday, said he was still negotiating for the theatres, but that he did

not make the first approaches for them. Mr. Murdock stated that C. E. Kohl suggested that he (Murdock) buy the Kohl-Castle-Middleton-Anderson-Ziegler interests himself, or form a company to do so.

A story was about this week of a very subterranean deal in progress whereby should anything happen in the relations between the United Booking Offices and Orpheum Circuit, the latter would quickly learn that a complete organization for Chicago to work in conjunction with the United had been formed.

To accomplish this it was related that a certain high official of the United with an influence on an "outside agency" in the same building he is located in, had arranged to separate the partners in that agency, ordering one to Chicago to establish himself with an office now there, or to open one of his own through which large eastern acts could be offered to western managers as an inducement to join the Chicago branch, the entire scheme framing up very much as the present Orpheum Circuit-Western Vaudeville Association combination.

LOST \$600; WANTS \$20,000.

All this week, or at least since the curtain rang down on Grace Waters at the American Monday afternoon, William Morris has been threatened with a suit for \$20,000 damages. Through being closed after the first matinee, Miss Waters lost \$600 which would have been her salary for the full term there had she lasted.

Around Miss Waters were about 20 girls, and in front of her the orchestra. The claim is made by the damagee that had the orchestra not been there she could have given a regular act, but that Morris, in the way of the vaudeville manager without any finesse, just said she was through, and she was through.

"YOUNG ERLANGER" FICTITIOUS.

Baltimore, Sept. 2.

With his fond dreams of becoming a musical comedy star shattered, Eddie Clark, who, with his "Winning Widows" was at Electric Park last week, is, however, thanking his stars he was not swindled out of his money by a man who gave his name as "Frederick Erlanger," now sought by the police of this city for passing worthless checks.

Posing as the son of A. L. Erlanger, of Klaw & Erlanger, he told Clark "the Governor" (Mr. Erlanger) wanted him (Clark) to play the leading role in a production of "George Washington, Jr.," which he was placing on the road this season.

Young Erlanger assured Clark that "the old man" had heard of his fine work and thought him just the one for the role. Clark thought so too, and inquired as to the salary. "Two hundred dollars," offered the pseudo son.

Clark demanded \$300. "Young Erlanger" at last said his father might accede.

After making arrangements to place his musical compositions in the hands of Klaw & Erlanger and to have his vaudeville engagements cancelled, Erlanger asked Clark for \$200, as evidence of good faith, this to be returned after Clark's first appearance under his father's management. Then Clark became suspicious.

Accordingly he wired "Old Man Erlanger."

The answer read: "Imposter; no relative of mine. A. L. Erlanger."

In the meantime "young Erlanger" was busy with easier prey, and had succeeded in procuring \$175 from the Baltimore Trust and Guarantee Co.; \$150 from the Belvedere Hotel, and \$20 from Harry Roberts, proprietor of a theatrical hotel, on worthless checks.

HAS GOODWIN FOR \$3,500.

It has taken the vaudeville managers a long time to reach Nat Goodwin's figure, but they are now there. This week Bill Lykens passed Goodwin over to Percy G. Williams under a "blanket" contract for 20 weeks at \$3,500 per. "Lend Me Five Shillings" and Mr. Goodwin will appear in vaudeville together for the first time Dec. 6.

BICYCLE ACT A HIT.

(Special Cable to VARIETY.)

London, Sept. 2.

On their first European appearance the Fred St. Onge Troupe of comedy bicycle riders scored a hit at the Palace on Monday. Gertrude Gebest on the same program did well.

Lamberti at the Hippodrome went big on his opening there this week.

PARIS OPENINGS.

(Special Cable to VARIETY.)

Paris, Sept. 2.

Max Ritter and Grace Foster, the American dancers, opened very big at the Alhambra yesterday, when the September program commenced.

At the Marigny, Willard Simms in "Flinder's Furnished Flat" did nicely.

SIGNS V. A. F. CHAIRMAN.

(Special Cable to VARIETY.) •

London, Sept. 2.

Fred Russell, chairman of the Variety Artists' Federation, has been engaged by William Morris to play on the Morris Circuit during '10-'11.

AT LAST; AT LAST!

London, Aug. 25.

While Evelyn Taylor was trying to have the audience sing her chorus song the other night at the Bedford, someone was heard to say "Sing it yourself, you brought it in."

ANNOUNCES LOS ANGELES SITE.

San Francisco, Sept. 2.

An announcement sent out here says, Walter Hoff Seely, general manager of William Morris' western office, made a flying trip to Los Angeles last week, where he closed a deal for a site for the new Morris house in that city, with the understanding that ground is to be broken within thirty days. Mr. Seely will leave for Denver Monday, where he goes to approve plans for the new Morris house in that city, and may go on to New York to consult with William Morris before returning.

COLUMBUS MAKES THIRTEEN.

On Sept. 13 there will be just thirteen houses open on the Morris Circuit, unless some others fall in the independent line before that date.

This week James V. Howell, of the Colonial, Columbus, reached New York, arranging with William Morris the first high grade bill for his theatre. James K. Hackett will headline it, reappearing for one week only in vaudeville.

In Columbus the Colonial will oppose Keith's. Mr. Howell is not positive whether he will continue vaudeville as a permanent attraction in his theatre, and will be guided probably by the returns. Programs for the first two weeks commencing Labor Day have been settled upon. Ten acts will be played weekly.

NELLIE MCCOY OPENS MONDAY.

On Labor Day at Proctor's, Newark, Nellie McCoy, once of the McCoy Sisters, will appear as a single act, in songs and character changes.

M. S. Benthams has the vaudeville direction of Miss McCoy. Her sister is the famous "Yama" girl.

SOME "BALLOON DOGS."

When Herman's "Balloon Dogs" open at Chase's, Washington, Sept. 27, the audiences will see the animals in balloon baskets suspended from the flies. If the reports are correct, the dogs turn somersaults from basket to basket.

It is a foreign act, appearing in the States for the first time, booked through the Marinelli agency.

TWO GIRLS CHANGE PLACES.

Billie Seaton and Maurice Wood changed places this week. Miss Seaton left the Morris Circuit for "The Midnight Sons," and Miss Wood left the show for the circuit.

Billie opened last Monday night at the Broadway Theatre, with all new wardrobe, appearing in the "Music Hall" scene, impersonating Eva Tanguay.

Maurice opens Monday at the American.

"SCHOOLROOM'S" NEW RULES.

Now that all the former rules relating to the conduct of agents in the "schoolroom" of the United Booking Offices have been trampled upon, new regulations are slowly being placed in effect, pushing the agents back gradually into the small enclosure at the rear of the room.

The most important reason for the movement of exclusion and expulsion is said to be the claim of Sam Hodgdon that he hasn't room to book with so many commission men near.

The agents say that upon the first busy day in the United all the rules will once more be overlooked in the rush for acts.

A FREE GALLERY.

San Francisco, Sept. 2.

The New Chutes Theatre will open about Dec. 15, and will be a "Class A" structure throughout. The dimensions are 70 by 120 feet. Stage depth 25 feet, width 70 feet, opening 32 feet. Seating capacity 1,000 downstairs, and 300 in the gallery.

Price 10 cents below, gallery free. Two performances nightly and matinee.

NEW HALL FOR PARIS.

(Special Cable to VARIETY.)

Paris, Sept. 1.

The former director of the Moulin Rouge, Aumont, has purchased the property at 23 Boulevard Clichy, and will build a music hall, according to the announcement made by him today.

Buller Student's Ballroom in the Latin Quarter will inaugurate vaudeville during November.

A lease has been given Crawford, the American skating rink promoter, of the Hippodrome, which will be added to the string being gathered by him.

The Alcazar closed yesterday.

TORONTO'S FIRST MORRIS BILL.

Toronto, Sept. 2.

The Majestic, completely redecorated and rejuvenated inside and out opens Labor Day under William Morris' management, with Maude Odell as the headliner. Others will be: Herbert Lloyd, Yoscarys, Scott and Whaley, and Bosanquet. The local management will be entrusted to C. E. Macmillan, who formerly managed the Academy, Montreal.

ALL'S WELL WITH WILTON.

Alf T. Wilton, the agent, still lives. For a while late last week he was not sure that he would see the sun rise again. He had been receiving threatening telegrams. Each one of the series read: "You have only three more days to live," or two days or one day, as the series ran along daily.

When the last day of the few the letter writer had given him to enjoy life arrived Wilton came to his office as usual, but he was nervous and anxious all day until came the final dispatch:

It read: "You will die today unless you book good time for me," and it was signed, "Musical Irving, address care J. J. Quigley, Boston." Wilton heaved a sigh of relief and went out after another glass of buttermilk.

BIG TENOR HELD UP.

Frank Morrell is working at Hammerstein's this week and living at the Albany. Tuesday night Mr. Morrell dressed himself very carefully, after appearing in blackface. The dressing process was a slow one, making the hour about 3 a. m. when Frank drew close to his hotel.

As he did so a nice young man said, "I remember you," and attempted to greet him by a shake of his scarf pin. Mr. Morrell couldn't recollect just who the fellow was and so slipped one over. The young man said it hurt, whereupon several of the clan gathered.

Frank saved his scarf pin and his money, but he had to punch three or four of them to do it. Now there is a vendetta against Morrell and he dresses more quickly after each show.

SHUBERTS LOSE CURTIS.

Denver, Sept. 2.

Commencing Labor Day a stock company will re-enter the Curtis, where the Shuberts attractions will no longer appear.

No reason is assigned for the change in policy, though poor business is one of the causes attributed. "Girls" and "Going Some," lately at the house, did but fairly, if even that.

CHANCE FOR MME. DISS DEBARR.

O'Delia Diss DeBarr, with over fifty summers and winters behind her at least, and after having interviewed some of the wealthiest people in the country who enjoyed her "occult science" recitations and demonstrations, will appear at Hammerstein's next week as the feature of the bill, offering a lecture for her portion of the performance.

The long-time leader in the Veiled Prophet class accepted the opportunity at \$1,000 or so a week to inform a curious public how she has been maligned by the press for many years.

Edw. S. Keller engaged O'Delia for Hammerstein's and has her contract for a week with an option for more to follow if she "turns the trick," which in vaudeville is "to draw more than her salary."

When the Diss DeBarr appears at Hammerstein's on Monday the stage will be a replica of her "reception room" at the 33d Street address. Beside her will be Donald Livingston Mackay, who will perhaps act as announcer. He is the son of Dr. W. O. Mackay, the author.

"DOLLAR PRINCESS" A SUCCESS.

Atlantic City, Sept. 2.

Charles Frohman presented the last of his three openings for the month at the Apollo Monday night. It is "The Dollar Princess," a brilliant musical comedy, book by Willner & Grunbaum, and music by Leo Fall.

Before a fashionable audience the piece scored an immediate success. The show gave all round satisfaction. That means much, as the initial performance required three hours and forty minutes, with brief entre acts.

Several musical numbers are very pretty. "Inspection," a dreamy humming "la la" song, sung by Donald Brian and Valli Valli, will soon be sung and whistled everywhere.

NORTH POLE IN VAUDEVILLE.

Dr. "Pole" Cook, landing on top of the earth, has been the softest thing for the vaudeville managers since Keith and Morris fought over Annette Kellermann.

Before the Herald had had time to re-write Dr. Cook's cable, Mark Luescher, acting for Martin Beck, who was in Paris at the time, framed it up that the pole discoverer would lecture over the United States under the guidance of Martin. Through his wonderful powers of repression Mark allowed Martin to sail for America instead of verifying Cook's discovery.

Percy G. Williams, who is a great believer in money, had Charles Bornhaupt charge up \$80 worth of cables for an offer of \$4,000 a week, Dr. Cook to play the Williams and Hammerstein time exclusively.

The Morris office got on the job right away. The only condition Morris made was that Dr. Cook should bring the pole with him, and open on the American Roof next summer.

Doc Steiner said he knew it all the time, and Maurice Boom offered a week in Chester, Pa.

Percy L. Waters claims to have the only bona fide moving pictures of Dr. Cook in the act of looking the Pole over.

Tom Barry and Co. in "Nick Carter," open Labor Day on the United time.

PATSY GRAFTS OFF \$47.

It was a good week at Morrison's, ending Sunday night last. Annette Kellermann found she was \$47 short on the pay account. Patsy Morrison, of Rockaway Beach and the United Booking Offices, has the change safely tucked away in the sands on the beach.

While Patsy doesn't care for a little thing like \$47, still that buys many a ham sandwich in the winter at Rockaway, although it doesn't get much in the regular season. Last Friday afternoon Miss Kellermann thought she would cut the "Diablo" playing out of her act. Patsy says he told the swimmer not to do it. But she did. Patsy knew she did. He felt wounded.

Patsy felt so badly that by Sunday night he was sure nothing but \$47 could soothe his feelings.

James R. Sullivan, manager for Miss Kellermann, thought of his contract. It is with B. F. Keith, not Patsy. Mr. Sullivan notified E. F. Albee, Mr. Keith's manager, that he had been trimmed for \$47 at Rockaway, and for Mr. Albee to get busy with his checkbook. There was nothing for Mr. Albee to do but to dig down.

It is not at all improbable that Mr. Albee will sue Patsy for the money. Whether Albee does or not, Pat Casey is going to, and for \$75, which Casey says a year ago he gave to Eva Taylor, who played "Chums" at Rockaway Beach at a cut of \$50 on her regular salary. Casey booked the act. All the contracts were regular and of record in the United, but when pay day came around Patsy slipped Miss Taylor all her money, excepting \$75, which made the cut \$125 in all.

The actress told her agent, and her agent (Casey) gave her a check for \$75. Then the agent told Patsy, and Patsy said it would be all right, he would send his own check to make good. Every time after when Patsy met Casey he smiled as though the joke was still fresh.

When Casey heard about Miss Kellermann it reminded him of the \$75. An attorney was at once instructed to go after Patsy for that amount.

The two accounts would amount to but \$122. Patsy says that this is the best season he has ever had. Even with the opposition against him, Patsy claims he has increased the box office receipts 35 per cent. over last year. A 35 per cent. increase must be over \$122.

POOR UNDERDRESSING.

Mike Morris, the acrobat of Morris and Morris, is the second victim of a dog bite around the corner of 42d street and Seventh avenue. Percy C. Williams was the other.

Sunday evening Morris went walking past the Hammerstein curb through the usual crowd when a pedigreed English bull, belonging to J. Harry Allen, broke from his leash and grabbed him by the leg. Morris had been having trouble with a bruise on the leg, and the end of a bandage hung down below his trouser hem.

After taking a small section away from the acrobat's limb, the pup found the bandage. As he pulled it out Morris did a highly artistic spin across Seventh Avenue. The thing that saved him was his hat falling off, distracting the attention of the dog.

MAY BE UNITED HOUSE.

Atlanta, Ga., Sept. 2.

The Orpheum, when completed, may play vaudeville, booked by the United Booking Offices of New York.

Since Jake Wells secured control of the new theatre, it is said that the corporation controlling it from its promotion may be changed, thereby relieving the house management from any liability incurred through Ben Kahn agreeing with William Morris that the latter should book it, even though Kahn signed the Morris contract as general manager of the company, which he was at the time.

Regarding Kahn and his connection with the affair, a local paper "kiddingly" prints a story of how, while on the road in advance of the Eddie Leonard Minstrels, Kahn received a message to call at Klaw & Erlanger's offices. The paper says that Kahn was "immediately three men on the job," rushing to K. & E.'s headquarters, where, after a cordial reception, he was served with papers asking \$25,000 damages for unfulfilled contracts arising out of his Atlanta theatrical pie.

WAR ON THE BOWERY.

There is war to the knife on the Bowery between the rival Hebrew dramatic managers. Formerly Manager Eidelstein, operating the People's Theatre, had the Jewish drama pretty much to himself. But lately a new factor has come into the game. The Lipzin Theatre Co., composed of Heine & Lipzin (the former being the ex-manager of the Star Theatre on the upper west side when it played dramatic shows in "Yiddish"), has taken over the lease of the London Theatre, changing the name to "The Lipzin."

The situation came to a climax Sunday evening. Eidelstein has been stopped from Sunday performances, but by one of those lapses peculiar to the New York police, the "Lipzin" has remained undisturbed.

Now it so happens that the People's Theatre makes a large part of its weekly gross on the two Sunday performances, estimates indicating that the takings on that day alone are as high as \$1,600. When Eidelstein learned that the "Lipzin" was running performances he did a lot of thinking. And he didn't stop at thinking, either, according to report.

During the Sunday evening performance at the "Lipzin" an excited man, who, eye witnesses aver, was none other than Eidelstein, rushed down the centre aisle of the "Lipzin" and, upon arriving at the orchestra pit, turned and shouted to the audience: "If I can't give a Sunday evening performance I intend to see that nobody else does. This house must be closed. If the proprietor doesn't close it, I will have policemen come in and do it for him."

This latter threat he immediately put into effect. Police were summoned and ordered the "Lipzin" closed. It is stated on good authority that the box office returned to clamorous patrons more than \$800, the money paid for admittance.

GENEE'S DIRECTOR HERE.

L. Glaser, who composed the music for "The Silver Star," in which Klaw & Erlanger will star Genée this season, arrived in New York late last week to conduct the production. It is his first visit here.

Genée is due to arrive in New York this week. "The Silver Star" opens in Philadelphia Oct. 3.

THATCHER HEADING MINSTRELS.

Philadelphia, Sept. 1.

Eddie Leonard's Minstrels opened here Monday night at the Grand Opera House, with George Thatcher as the principal instead of Eddie Leonard, the latter having quit the show in Brooklyn last Saturday. There was no announcement made here until Monday, the regular billing of the show being used.

According to a statement made here by one of the managers of the minstrel show, some trouble over money matters was the cause of Leonard's retirement.

The minstrels go into two weeks of one night stands from this city and will cover the original route. The billing will be changed as quickly as possible and the show will finish the season as the "George Thatcher Minstrels," according to the announcement.

Eddie Leonard opens in vaudeville at the Grand Opera House, Pittsburgh, Sept. 8, following with Hammerstein's, New York, having been placed on the United for the season through Jack Levy.

A MINSTREL MIX.

Pittsburg, Sept. 2.

Pittsburg is full of "blackface" paper. The town looks like the advance brigades of circus opposition have been living here for a month.

The entire down town section is plastered with either the paper of Cohan & Harris' Minstrels or of the Lew Dockstader show. Both will be here next week, the former playing at the Nixon and the Shubert booking placing Dockstader at the Alvin.

During the meeting of the White Rats Tuesday evening, and at the suggestion of Billy Gould, "Liberty Hall" was declared for the purpose of receiving Fred Ginnett, the King Water Rat of England, who was in the Cafe Madrid below at the time. Mr. Ginnett made a speech to the assembled artists.

**IRENE MOORE.**

NOW IN VAUDEVILLE.

WILLIAM J. LYKENS has placed IRENE MOORE on the UNITED TIME in a big dramatic production written by C. T. DAZEY. Special scenery painted by MAT MORGAN.

'FRISCO DOESN'T KNOW YET.

San Francisco, Sept. 2.

The Shubert situation still hangs fire in this city.

It is rumored Manager Seeley of the Valencia is endeavoring to secure the Princess for the Shubert attractions. The Valencia opens with Morris vaudeville October 4.

There are numerous reports about the Princess. One is the Orpheum people have a contract stipulating that they dictate the policy of that house. This is denied. J. Charles Green, principal owner of the Valencia, is supposed to own a controlling interest in the Princess, together with S. L. Loverich. Mr. Green is said to have disposed of the greater portion of his stock, leaving him out as a factor in the controversy.

Kolb and Dill are booked to open at the Princess Oct. 11 for sixteen weeks.

The Garrick next door is booked by K. & E., opening Sept. 5 for two weeks, with "The Girl from Rector's." At present the opinion is that Seeley will be unable to accommodate the Shuberts, and will have all he can do to look out for the Morris attractions.

Manager Cohen of the American, from which the Shubert attractions were switched, has nothing to say except that he is satisfied to let matters take their course.

Yesterday it was announced that popular priced vaudeville would be placed at the American, commencing this Sunday.

Seven acts and two shows daily will be given. The bookings are to be made independently.

OPENING OF NEW ORPHEUM HOUSE.

Chicago, Sept. 2.

Sunday the New Grand, on the Orpheum Circuit, is to have its first show with this bill: Jewell's Manikins, Angeleo DeLore, Four Floods, Gordon and Marx, James McDonald, Perry and White, and Sansone and Delia.

The theatre seats about 1,400. Prices run up to 75 cents. An "Orpheum" already located prevented the new house carrying the usual title of the circuit's theatres.

LICENSE AND BOND NECESSARY.

Philadelphia, Sept. 2.

Through the activity of Local No. 6, Actors' National Protective Union, locally known as "The Associated Vaudeville Artists of Philadelphia," the Employment Bureau of the Division of Public Safety has decided that all theatrical agents in the city shall pay the license fee of \$50 yearly, and file a bond for \$1,000 as required by the ordinance.

There are about fifty unlicensed agents in Philadelphia, mostly engaged in the bookings of vaudeville acts. Local No. 6, of which William Owens is secretary, has been urging that the authorities oblige these non-licensed agents, many irresponsible, to take out licenses.

Last week Harry Francis and Hattie Cross, members of No. 6, secured a judgment against Charles Fisher, manager of the German Theatre. Fisher had booked the act for the first three days, closing it after the Monday night show. The court gave judgment for the full amount demanded.

The Two Pucks open next Monday, starting at Scranton.

NEW ORLEAN'S BIG OPENING.

New Orleans, Sept. 2.

Morris' American Music Hall in this city opened in a blaze of glory on Aug. 28. One hour before the curtain rose every seat in the house was sold. When the first act on the program appeared there were three rows of standees in the orchestra. From present indications it looks as if the independent manager is going to score a success here.

The Orpheum, which the American opposes, also opened on the same evening, having for the headline and special attraction "Charles, the First," generally accepted by the New Orleans press as a marvel. A big crowd attended the Orpheum's first show.

At the Winter Garden, where Lew Rose presides as managing director, a "pop" vaudeville house, Alline's "Peter, the Great" is the feature, Rose making great capital with his "monk" from the sudden publicity given to the Orpheum's attraction the day before the house opened.

On Sunday Rose publicly offered to wager \$2,000 that Alline's "monk" was the original "Peter." On Monday Mr. Rose stated that 8,000 people had paid admission during the day to his place.

"Peter the Great" has been held over for another week at the Winter Garden.

MEMPHIS OPPOSITION STARTING.

Memphis, Sept. 2.

The vaudeville opposition opens here Monday, when the Jefferson, managed by William Morris, will start against the Orpheum Circuit theatre.

At the Jefferson, the present show at Greenwall's, New Orleans, will be brought over for the first bill.

The other house has programed against it "Charles, The First," "Kountry Kids," John P. Wade and Co., Duffin-Redcay Troupe, John Birch, Jones and Mayo and Mabel McCane.

AGENCY LAW IN NINE STATES.

At the headquarters of the White Rats this week it was announced that in nine States an employment agency law has been passed during the last session of the legislature in each, the measures all modeled along the lines of the defeated Voss bill in New York.

The States now having theatrical agents under restraint and control are Indiana, Missouri, Pennsylvania, Ohio, Maine, South Carolina, Connecticut, Illinois, New Jersey, Iowa, Wisconsin, New Hampshire and Ontario, Canada. In Iowa the law reads that no firm, person or corporation shall be a party to any remuneration received from the engaging of anyone by an agent. This places a dent in "splitting" commissions in Iowa.

On Sept. 7 at Springfield, Ill., the Labor Commission will meet to approve the draft of an equitable contract in readiness to be submitted, following the meetings held in Chicago recently for this purpose. Harry Mountford, secretary to the Rats' Board of Directors, will attend the Springfield gathering.

The newly appointed manager of the Empire, Cleveland, is Bert McPhail, who has previously been agent and manager of traveling dramatic companies. Chas. Meade is the musical director and Wm. Burke, advertising manager. The treasurer will be Howard Clarke.

LOUISVILLE'S GAYETY OPENS AFTER LONG LEGAL STRUGGLE

Columbia Amusement Co.'s. New Theatre Gives First Performance While James Whallen, the Opposition Burlesque Manager Holds Political Meeting in Headquarters Across the Street.

Louisville, Ky., Sept. 2.

After a legal battle lasting a year in which James Whallen, one of the political leaders of Louisville, was pitted against Rudolph Hynicka, a political power in Cincinnati, the Gayety Theater here opened Monday with Eastern Wheel Burlesque.

As the matinee crowd gathered in front of the Gayety, a big crowd collected just across the street where the Louisville Democratic headquarters are located. Whallen, the dictator of the party in local affairs, was giving a barbecue, and everybody of consequence in Democratic circles was present. Mr. Whallen himself was on hand to direct the affair. None of the politicians crossed the street contenting themselves with watching the immense gathering at the entrance in silence.

There was a big delegation of Columbia Amusement Co. managers on hand. The rush for matinee seats almost started a panic. Beside the regular house treasurer, Mr. Hynicka himself went into the box office and helped to deal out pasteboards. Henry C. Jacobs, whose show, "The Golden Crooks," was the opening attraction, stood at the door and helped to collect tickets, while John Jermon, Mr. Jacobs' partner, appointed himself an usher.

In the lobby a battalion of lawyers and advisers and a thick roll of money in the office safe was held in readiness to offer as cash bail should the opposition at the last minute bring up some new complication in an attempt to prevent the opening.

Between the end of the overture and the actual rising of the curtain there was a pause. The Eastern Burlesque men turned pale. But it only lasted for a minute, and no effort was made to interfere with the initial performance.

The Gayety has seating capacity for 1,600. Every inch of space was taken up at both of the Monday performances, and as many people were turned away as there were in the auditorium.

At Whallen Bros.' Buckingham Theater, playing Western Burlesque Wheel attractions, "The Empire Show," under Jess Burns, was the attraction.

TOM MINER RECOVERING.

Although Tom Miner still carries a useless right hand, the result of an accident which almost cost his daughter's life two weeks ago, the doctors have assured him that he will again be able to write, although the cure will probably take some time.

The accident happened at Greylock Hall, Far Rockaway. The burlesque man's daughter was playing cook with a "pyro" stove containing two quarts of oil fuel, when the tank exploded and the blazing oil scattered over the child. Miner stripped the clothing from the little girl,

but not before she had been terribly burned. Miner's right hand was badly injured also, and he and his daughter were taken to St. Joseph's Hospital. It was feared at first that the manager's right hand would be permanently crippled.

IN MONTREAL NEXT SEASON.

Plans have been drawn for a burlesque theatre in Montreal, to be operated by the Eastern Burlesque Wheel. No one in New York connected with the Columbia Amusement Co. will admit that a site has been procured, but there is a suspicion that L. Lawrence Weber either purchased the necessary ground, or secured an option upon it when Mr. Weber visited Montreal about three weeks ago.

An additional strip of land for a larger stage than now planned may be required. Through this the Eastern people are probably holding back an official announcement divulging the location.

NO REDUCTION OF ADVANCE MEN.

Upon returning to New York Sam A. Scribner, general manager of the Columbia Amusement Co. (Eastern Burlesque Wheel), said the report printed from Chicago while he was there saying that the advance agents of the Eastern shows would be reduced to four in all, with a weekly assessment from each traveling company, was not so.

There is no intention of making this move, said Mr. Scribner, who also stated that I. M. Weingarten, formerly of the Trocadero, Chicago, would not replace Thos. Hodgman as the manager of the Eastern house at Kansas City.

Neither would Irving B. Lee or anyone else rewrite the burlesque in his "Oh, You Woman!" show, added Mr. Scribner.

THIESE IN BANKRUPTCY.

An involuntary petition in bankruptcy was filed in New York against Mortimer M. Thiese, the Western Wheel burlesque manager this week.

Among the creditors are Hegeman Printing Co., \$1,100; Sam Jacobs, \$525 for clothes; Edwin J. Cohn, \$600 money loaned. Thiese, who was discharged in bankruptcy in 1903, is said to have made more than \$100,000 from the "Wine, Woman and Song" Co., its long engagement at the Circle Theatre, New York having netted him \$80,000 alone.

LYCEUM, TROY, LEASED.

The Lyceum, Troy, N. Y., formerly a stand on the Western Burlesque Wheel, has been leased to an organization which proposes to offer dramatic stock for one year.

The lease has that long to run, although the Empire directorate has imposed a clause in the lease whereby it may re-take possession at any time by the process of delivering 30 days' notice.

ARE "WRIGGLES" BARRED?

A number of the burlesque managers have been busy this week in conferences with their lawyers seeking information upon a revised section of the New York State Penal Code which, according to some interpretations, will bar the employment of "wriggle" dancers in the burlesque houses.

The point seems clouded in doubt. One manager declared this week that rather than take any chances he would not permit a "cooch" dancer to put foot upon the stage in any of his companies. Another manager said that only the phrasing of the old statute had been changed, and the revision would not affect theatrical performances.

The section referred to is in regard to so-called "indecent exhibitions" and holds liable to arrest and punishment not only the person taking part in an offending performance, but likewise the owner of the theatre in which the violation occurs and all persons directly or indirectly concerned in the performance itself.

It likewise imposes severe punishment upon any person who posts or causes to be displayed advertising "paper" which contains any suggestive or immoral detail.

In the phrasing of the new law, which was framed by the last legislature, there is nothing which specifically indicates just what constitutes an "indecent exhibition" and nothing is said about who is to pass upon the point whether a performance is indecent or not.

The new statute went into effect Sept. 1.

SHOW AND HOUSE OPEN.

Reports received from Boston early this week indicated that the opening of Charles Batchellor's new theatre on Monday had been most successful. The newcomer into the Eastern Wheel replaces the old house operated under the same management and is located close to it.

The opening attraction was Gordon & North's "The Merry Whirl," one of this season's additions to the shows of the Columbia Amusement Co., which, according to the announcement of the New York offices of the circuit, made a new mark for burlesque receipts upon the opening performances.

DINKINS' QUEER POSITION.

T. W. Dinkins, the Western Burlesque Wheel manager, finds himself in a curious position as regards the opposition town of Schenectady. The Columbia Amusement Co. has announced that it will play the Mohawk Theatre there, commencing Monday, while the Westerners will continue to play their established house, the Empire.

Through an old partnership agreement, Dinkins and Weber & Rush are jointly interested in the Mohawk. It so happens that Dinkins' "Yankee Doodle Girls" are scheduled to play the Empire, Schenectady, on Monday, the day upon which the Eastern Burlesque people open their opposition theatre.

Under the circumstances Dinkins finds himself in the curious position of playing in opposition to himself. Weber & Rush are an Eastern Wheel firm.

Joe Howard is playing "The Blue Mouse," where his wife, Mabel Barrison, is leading woman.

NEW HOUSE TO-NIGHT.

If the plans of the Empire Circuit Co.'s directors do not go astray the Casino, Brooklyn, should open to-night (Saturday). Certainly it will open Monday.

James H. Curtin, after many delays, left the city more than a week ago and personally superintended in Grand Rapids, Mich., the packing of the new chairs for the house. The chairs are all that held back the premiere.

According to the Western Wheel route sheet Mortimer M. Thiese's "Wine, Woman and Song" should open the theatre, but there has been a revision of this order so that Miner's "Sam T. Jack" Co. will substitute for the Thiese organization.

The latter has been unfavorably reported to the Censorship Committee and there is a possibility that it will have to be reorganized.

It has definitely been decided that the Sam T. Jack show shall be chosen for the opening attraction of the Casino. As the Wheel now stands the Miner outfit precedes the Thiese show. Hereafter the "Wine, Woman and Song" show and the "Sam T. Jack" show will exchange positions in the wheel, following the reverse of the present order during the remainder of the tour.

There was a report about the city this week that "Wine, Woman and Song" might be closed for reorganization, but this was denied at the New York headquarters of the Empire Circuit Co.

The "Wine, Woman and Song" show is at the Eighth Avenue Theatre this week. On Monday morning the company reported at the Eighth Avenue eight chorus girls short. Late last week a disagreement had arisen in the company and the choristers without notice walked out.

The manager hastened around, and by the time the matinee came along managed to find substitutes for the missing octet. They went on without rehearsal, and a ragged handling of numbers was a result during the week. This was the principal reason why the Empire Circuit directors in New York made the arrangement to replace the regular Wheel engagement of the Thiese show with the "Sam T. Jack" Co.

Mortimer M. Thiese is in Buffalo this week making minor changes in his other show, "The Strolling Players."

Upon Mr. Curtin's return from the west, he stated there was nothing in the story that the Western Wheel might locate in Grand Rapids as a permanent stand.

TWO OUT OF SHOW.

Miner's "Americans" is rather crippled this week. The manager of the show is himself playing a part in the pieces, owing to the sudden injuries suffered by two of the comedians which necessitated their retirement.

In one of his comedy knockabout scenes Wilbur Dobbs, the principal comedian ruptured a blood vessel last week. The doctors ordered him to retire from work for three weeks. He is now in West Baden, and will not rejoin the company for two weeks more.

Shortly after his retirement Charles Baker, who had substituted for him, was laid up, and Simons, the manager, had to take his part.

Geo. Beban headlines the opening bill at the Greenpoint Labor Day.

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Pauline opens at the Fulton, Brooklyn,
to-night (Saturday).

W. V. Jennings is managing Fred Ir-
win's "Gibson's Girls."

Junie McCree has been placed on the
Morris time by B. A. Myers.

Herman Timberg, in "Schooldays,"
opens at Pittsburg Labor Day.

Grace Wilson, the singing comedienne, is
in New York arranging bookings.

B. A. Myers has placed Lind to open
Sept. 6 at the American, Chicago.

William D. Waldron has been appointed
treasurer of the Hudson, Union Hill, N. J.

Ed. Davidson has been appointed busi-
ness representative for Tom Miner's
"Bohemians."

Ballot Brothers, a new act from the
west, is at the Bijou, Bayonne, this week,
booked by the I. B. A.

Bimm-Bomm-Brrr, the musical turn,
will arrive in New York to open Sept. 20,
placed by Edw. S. Keller.

Juliet Winston will be at the head of

a new act written by Sam Ehrlich called
"The Four Squabs."

Carrie DeMar opens next week at the
Alhambra in her new songs and char-
acters, headlining the bill.

Doc Steiner booked the Matzetti Troupe
to return to this country, opening at the
Colonial, New York, Dec. 20.

Although programed Dorothy De Schelle
did not appear in the sketch, "Thirty Dol-
lars," at the Colonial this week.

Irving Berlin, he of "My Wife's Gone to
the Country" fame, has been commis-
sioned to write a musical comedy.

Josephine D'Arcy on Monday joined
Bert Leslie's sketch, "Hogan in Society,"
at Cook's Opera House, Rochester.

Vaudeville shows on Sunday will be
given at the Court, Brooklyn. Joe Welch
will head the first bill to-morrow.

The Clara Sonora Trio open at the Mon-
tauk, Paterson, Monday. Miss Sonora
was formerly of Cook and Sonora.

Lynn D'Arcy is no longer with "The
Follies." "The Devine Myrma" and Lynn
are said to be two different persons.

Fannie Howard, an English single
singer, will "show" next week at Loew's,
New Rochelle. Pat Casey has the act.

Lily Lena has been offered a return en-
gagement over the Orpheum Circuit, com-
mencing in January, through Pat Casey.

Von Biene, the cellist, reopens in Amer-
ica at the Colonial, New York, Sept. 13.
The Marinelli office booked the foreigner.

B Obemayer booked Max Gruber's Ani-
mals, opening Monday at the Colonial,
New York, for a first American appear-
ance.

L. J. Roderiguez, the former general
manager for Jos. Weber, will take charge
of the Blanche Ring show ("The Yankee
Girl").

Eva Fay, widow of John T., will be the
headliner on the opening program of the
season at the Mary Anderson, Louisville,
Monday.

The Howard and Collison Tric. an Eng-
lish act at the Trent, Trenton, this week,
have but three instead of seven people, as
reported.

The Orpheum, Brooklyn, will play two
shows on Sundays hereafter. In past sea-
sons there has been but the night per-
formance.

The Mozart Circuit, in the I. B. A.,
opens five of its houses Labor Day, with
the remainder, making nine in all, open-
ing Sept. 13.

Harry Clarke, a brother of Wilfred
Clarke, is playing Wilfred's former sketch,
"What Will Happen Next?," staged by
the originator.

Alex. Fischer has secured contracts for
35 weeks of United time for Tom Ed-

wards, the English ventriloquist, due to
open over here Sept. 27.

The Stanley Sisters, a new act, opens
on the Orpheum Circuit at St. Paul, Sun-
day, booked by M. S. Bentham. The girls
are from musical comedy.

Ted Marks has selected the Broadway
Theater, New York, for his Sunday con-
certs during the cold weather. Mr. Marks
will commence on Sept. 26.

Murphy and Magee and Frankie
LaMarche, the originals of "The Horse-
shoe Three," have revived that act and
title, placing bookings with Pat Casey.

Johnny Johns, the blackface magno-
logist, who retired to commercial life at
Baltimore last summer has emerged to
ask Edw. S. Keller to secure bookings for
another tour.

Heely and Meely, who have not played
in their native land for some years, open
at the Majestic, Chicago, Oct. 2, booked
by B. Obermayer, while the agent was
abroad this summer.

Mabel McCane, a single singer new to
vaudeville, will be on the opening pro-
gram of the new Orpheum house at Eyans-
ville, Ind., Sept. 5. Miss McCane was
"discovered" in Chicago.

Gerald Griffin opens again with "The
Battle" at Philadelphia to-night. After
a month with the piece, he enters the
Liebler management, appearing in a new
play named "In the Blood."

"Swat Milligan," Bozeman Bulger's base-
ball act, has been booked through Jack
Levy, and opened at the Temple, Detroit,
on Monday. It will work east, playing
Hammerstein's in five weeks.

The association of White Rat artists
holding stock in the corporation called
"Actors Associated" received a dividend
on Wednesday amounting to 35 per cent.
per year on their investment.

Snyder and Buckley, who are billed to
play at the Greenpoint, Brooklyn, next
week for Percy G. Williams, have been
signed through B. A. Myers to commence
upon the Morris time Sept. 13.

E. Hawley Hughes, otherwise known as
"Eddie, the little blonde 'card boy,'" is
again at the Alhambra this season. Eddie
some day may be general press representa-
tive for the Williams Circuit.

The Avon Comedy Four received the Or-
pheum Circuit time this week, opening
Dec. 6. Max Hart is their agent. The
act returns from Europe this week and
will play in the east meanwhile.

The Winston Vaudeville Co., of Phila-
delphia, has organized several small var-
iety companies which they propose to
send out over the "tanks," playing one
night each in the "rube" stands.

Gertie DeMilt and her dacing boys have
been placed for 35 weeks over the west-
ern time through the W. V. A. at Chicago,
by the Nybo, Pat Casey booking the act.
It opens Sept. 6 at Grand Rapids.

It is said that Lillian Lorraine will not
return to "The Follies of 1909," but will
rejoin the Anna Held show which opens
next month. Miss Held left the other
side on Wednesday bound for New York.

Carroll Heary, with a company of eight
people is Billy Burke's newest vaudeville
production. The act is scheduled to open
Sept. 13, at the Trent, Trenton, N. J.
Henry was of the vaudeville team of
Henry and Francis.

Thalor, the English female imperson-
ating ventriloquist, makes his debut in
New York Sept. 20 at the Fifth Avenue.
Albert Whelan, the Australian, reappears
on the same bill that day also. Marinelli
placed both acts for this side.

Bedini and Arthur have been booked by
Pat Casey to open at the Mary Anderson,
Louisville, Monday. The act leaves the
"Oh, You Woman" show as per under-
standing between Sam Scribner and Jean
Bedini before the season opened.

The Nixon-Okito Troupe of Chinese
magicians and illusionists appear at the
Brighton Theatre next week for the first
showing. It is an elaborate production,
costing many thousands of dollars accord-
ing to Paul Durand, agent for the number.

VARIETY maintains the independent path
it selected. It is controlled by no one:
subsidized by no one; under obligation to
no one, and its only enemies in the news-
paper field are those thieving journals
which have stolen from us without even
credit.

Commencing next week Keith-Proctor's
125th Street will "split" with the Mon-
tauk, Passaic. The Proctor & Sanderson
houses will also commence to "split,"
Perth Amboy going with Elizabeth, and
Plainfield dividing the acts for the week
with Newark.

Vic Williams had his ankle dislocated
last week by a wildly running automobile
passing too closely to where Vic stood
in front of the Alhambra, which he man-
ages. Retiring a few days for recovery,
Frank Jones of the Percy Williams staff
took up the reins of the Harlem theatre
temporarily.

Sheer and Burton, a couple of western
youths, who talk and sing, open at Cal-
gary, Canada, on Sept. 13, as the first
stop of a twenty weeks' tour of the
Pantage's Circuit, booked this week
through Louis Pincus of the Casey
Agency, after one show at the Majestic
last Thursday. There were several bids
placed for the boys, who selected the
western time, preferring their own section
of the country to appear in.

The fight in the show business takes in
theatrical papers also. All the show papers
have a scrap on. In the legitimate Klaw
& Erlanger still continue to plod along
with such assistance as their virtually
own organ can supply, while the Shuberts
have commenced to issue a sheet of their
own. Both of these papers being rabidly
partisan will have little or no influence.
On Broadway last Saturday night the
newshoys were crying out "Shuberts' new
paper."

NEW MANHATTAN READY.

Felix Isman's New Manhattan Theatre in New York City is ready. The location is Broadway and 31st Street, in the building where Rogers, Peet & Co. formerly held forth as their "uptown store." To convert the office building into a theatre cost nearly \$100,000.

The 31st Street building has been torn out to the fourth floor. Four iron beams supporting 180 tons each replaced the girders originally set between each floor.

In the alterations a large seating capacity has been secured. There is a stage 29 x 21, and nine dressing rooms around it. The New Manhattan is the only theatre in New York with a stage entrance on Broadway.

The main entrance to the house is at the corner, facing both Broadway and 31st Street.

William J. Kane, who managed the old Manhattan in which Isman was concerned, has superintended the construction of the present house, and will probably manage it for awhile. The admission has not been decided upon, but will be in the "popular" classification.

Eight acts will be played. The features of the bill are to appear twice daily; others three times each day, and there may be some acts to "do four shows."

Some of the opening turns have been booked by Joe Wood, who may become the permanent agent.

The New Manhattan will become minor opposition to Keith & Proctor's Fifth Avenue. Early this week Wood attempted to secure for the first feature attraction Mabel McKinley, offering a large salary for either her or Lind to their agent, B. A. Myers. The deal could not be made.

The 8 Melanis will probably become the headline for the first week. Others from the Joe Wood office are White and Sanford, Boyd and Veola, Columbia Musical Four, Burnham and Greenwood, Lee Tung Foo and Louise La Tour.

POLI VAUDEVILLE FOR MERIDEN.

Vaudeville and pictures in Poli's, Meriden, this summer has proven so satisfactory that vaudeville will be continued all winter in a house where dramatic shows have heretofore been the attraction.

Once a week a legitimate show will be booked in, and for that date the vaudeville bill will be transferred to Wallingford.

"UNITED INDEPENDENTS" SEPARATING.

Frank Melville, formerly a booking agent for the parks and fairs, with offices in the Knickerbocker Theatre Building, and lately affiliated with the "United Independents" agency in West 42d Street, has announced his intention of giving up his present quarters and removing to Pittsburg.

"I have been watching," said Mr. Melville, "the steady development of late of the 'pop' vaudeville business in the vicinity of the Smoky City, and it has seemed to me that it offers a fertile field for a new booking concern. Certainly the opportunity seems to be there. At least that is my opinion and I propose to test it out."

Maggie Cline was obliged to retire from the bill through illness at Morrison's, Rockaway Beach, on Tuesday. Lillian Shaw replaced her.

THE PARK PLAYING "POP."

Philadelphia, Sept. 2.

The Park, a Nixon & Zimmerman theatre, will commence playing popular-priced vaudeville and pictures on Monday, with admission at five and ten cents.

Three shows daily will be given, six acts to each show. M. W. Taylor has the house.

Mr. Taylor has also taken over the management of the Liberty, one of the new combination vaudeville theatres, until this last week booked by the United Offices of New York.

The placing of acts for the two theatres will be directed by Mr. Taylor, who will take acts from New York through the NYBO.

"NYBO" IN OPERATION.

The "Nybo" booking office, the Sig. Wachter establishment which has headquarters in the offices formerly operated by Joe Wood at 1358 Broadway, got into active operation on Monday of this week. It has taken over a large amount of the bookings for Taylor & Kauffmann, the Philadelphia concern, supplying a considerable amount of small time in that immediate vicinity.

The "Nybo" people, according to a statement, are acting as the New York representative of Taylor & Kauffmann, accepting a split on commission payments from acts booked through it. In addition to the Taylor & Kauffmann connection the "Nybo" has placed a large number of acts for the middle western time controlled by the Western Vaudeville Association, all contracts being entered through the Casey agency.

Another change in the line-up is a shift of the former Knickerbocker Booking Circuit's head, Lester Mayne.

Mayne was formerly the president of the small time booking agency operated as an adjunct of the Atlas Booking Circuit. This week it was learned that he had quit that position and had gone into the Broadway Theatre Building as one of the booking men in the Mutual Vaudeville Agency, likewise placing acts for the "pop" vaudeville time.

Joe Roth, who was connected with the "Nybo" office, is now a member of the old Knickerbocker Booking Circuit office staff, of which Joe Meyers, lately of Joe Wood's office, is the head.

It is intimated that Meyer's intention is to break away from the Atlas and operate as a distinct concern.

PICKS UP A COUPLE.

The Joe Wood agency picked up a couple of the smaller time houses to book for during the week.

Hoyt's at Derby, Conn., was added to the Wood list. It will "split" the week with Walter Rosenberg's house, formerly Hoyt's, at South Norwalk.

At South Bethlehem, the only town in the world William Josh Daly, of the Morris office, is ignorant about, Wood will book for the Palace. It will use four acts and a feature, "splitting" with the Pergola, Allentown. Josh knows all about the latter.

John Hall, stage manager of the Orpheum, Brooklyn, and Camille Adams were married Aug. 25.

FIRST I. B. A. BIG SHOWS.

The first shows for the Bruggemann Empires in Hoboken and Paterson, booked through Feiber, Shea & Coutant of the Independent Booking Agency, open on Labor Day at each house.

Considering that the salary list of these theatres is limited, playing two shows daily (they formerly had their acts booked by the United), the program for Labor Day week at the Empire, Paterson, will probably prove of interest. If as reported, A. M. Bruggemann, the manager, has placed his weekly payroll for each theatre between \$1,000 to \$1,200, the I. B. A. has placed what looks to be a "big" show for that amount.

With the two Bruggemann houses, the I. B. A. is offering about six weeks of "two-a-day" time. Besides Hoboken and Paterson, the Mozart, Elmira; Keeney's, Brooklyn, Family, York, and Savoy, Fall River, are of the twice-daily class.

At the Empire, Paterson, on Labor Day will appear Katie Barry, Frank Bush, Royal Musical Five, Sidney Deane and Co., Matthews and Brannon in "The Battle of Too Soon," Lester and Kellett and Avolo and Othello.

At Hoboken the same day there will be Shean and Warren, "Georgia Campers," Dancing Denos, Carmen and Esphey, Lloyd and Whitehouse, Harry Clarke and Co. in "What Will Happen Next?", Wilton Bros. and Altus Bros.

Irene Franklin and Burt Green have been engaged by the I. B. A. through Louis Wesley, as the headliner for both Bruggemann houses in the near future. Engagement of special features for those theatres will be a weekly practice during the season.

Keeney's Third Avenue opens Monday with Archer's "Chocolate Drops," Joe Flynn, Les Silvas, Douglas and Washburn, and Marshall and Montgomery.

Keeney's Brooklyn will commence its season Sept. 20.

NEW THREE-A-DAY.

Chicago, Sept. 2.

On Labor Day the Majestic, a brand new house at East St. Louis, opens with bookings through the Western Vaudeville Association of Chicago.

Three shows daily will be given.

ROONEY CO. DISSOLVING.

The Pat Rooney Co. will be dissolved. Pat Rooney, who is at the head of it, has announced he will take over all the properties of the corporation.

Several vaudeville productions have been made by Mr. Rooney's concern.

JOHN NEFF AND CARRIE STARR.

An act that is entirely original with John Neff and Carrie Starr is being presented in vaudeville by the couple, pictures of whom are on the front page this week.

Mr. Neff is known as "The World's Greatest Musician," and called "The Brain Storm Comedian." The billing for Miss Starr is "The Telephone Girl."

A portion of the turn originated by Mr. Neff and Miss Starr is called "The Noteless Musical Act." They were placed for thirty weeks on the United time, immediately following their first showing in the east. Two special drops are carried, the act playing in "one" and "two."

The Dockstader Minstrels formerly boasted of Mr. Neff; Miss Starr has been with the Ringling Bros.' Circus.

SALARY SCALE HELD TO.

Chicago, Sept. 2.

At an open meeting held yesterday, presided over by S. D. Ricardo, of the Actor's Union, it was announced that the agreement to hold prices at \$25 for "singles" and \$30 for "doubles" held 2,011 signatures.

A committee was appointed to report any artist discovered working under this scale.

The information before the meeting was that some agents had set on foot a movement to kill off the compact of the artists, but Chairman Ricardo stated that influences were at work making victory for the artists certain.

S. Siegel, a local agent, appeared before the meeting to inquire if certain actions on the part of agents were countenanced. It appears that the United Booking Association (local; not United Booking Offices) is the leader in the opposition to the demands of the artists.

Another open meeting is to be held next Tuesday, when the report of the committee will be heard.

ANOTHER TORONTO HOUSE.

Toronto, Sept. 2.

There is a report that Sullivan-Considine have purchased for a stated price of \$47,000, the property of the Toronto Plate Glass Co., on Victoria Street, north of Queen, upon which they propose to erect a vaudeville theatre.

Shea's new house here, now in process of erection, is on the same street, a couple of blocks away.

TRANSFER MILWAUKEE HOUSE.

Chicago, Sept. 2.

The Crystal, Milwaukee, has been sold by F. B. Winters to George Ira Adams, formerly the proprietor of the Crystal Circuit in Colorado. Consideration is reported around \$50,000.

Mr. Winters will retire from business, starting upon a tour of the world.

Grace Walters and her "Temple of Bacchus," left the American bill after the Monday matinee.



ROSIE GREEN.

OF "THE FOLLIES OF 1900."

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Bessemer, Ala., Aug. 30.

Editor VARIETY:

I am a small agent here, running my own house and booking a few others. I have been honest with the artists that have played my time. The Smukler Trio were engaged to open at Gadsden. The Smukler Sisters worked one week at Tuscaloosa. On Saturday night they told the manager they had paid me the commission, which they had not. After the performance the manager at Gadsden called me up, and I pleaded with him to hold them a week, which he did. The Graham Trio, at this same theatre held the curtain on account of a barrel being on the stage, which he had used the night before. He refused to work, so the management asked me what to do. I told him all he could do was to hold out money accordingly. He held out eight dollars, not half the pro rata. Sue Goodwin never held a contract from me, or have I ever promised her work. Baby Putnam played my time, and gave good satisfaction. She is very clever. I only book the Airdome. I am the lessee of the Bijou, which opens Sept. 2. Leslie and Baker filled in five nights at the Airdome in Bessemer. I never heard any kick from them. I am surprised to see their names signed to the letter.

In regard to the use of the White Rat contract, I wrote to the office wanting to use them, but received a letter that Mr. Mountford was out of the city, so I never have issued anything like a White Rat contract.

I want good artists to come south, but don't care about the others.

At any rate, I am a minstrel performer myself, the original "Kid Wall."

A. A. Wall.

New York, Sept. 1.

Editor VARIETY:

My object in writing this is to advise all those who subscribe to the Joe Palmer fund that acknowledgment of their subscription will appear in VARIETY as soon as I have received all the monies that in my opinion can be collected.

Will J. Cooke.

Atlanta, Aug. 29.

Editor VARIETY:

After signing my name with that of Bobby Burgess to a letter sent you by Claude Austin when he played Bijou, Pensacola, Fla., week July 19, and having read the letter of Mr. Pryor, the manager, I would like to state my version.

We were on the same bill with Claude Austin, and when an artist sends out for the leader to come back after the first show and see if some mistakes and cues in his music cannot be rectified, I believe it is the place of the leader to come back and try to arrange things suitably.

Now Claude Austin called for the leader to come back for I heard him and she refused to do so. Mr. Austin positively did not swear at the leader. But the leader did say that Claude Austin was drunk. I played three weeks on the same bill with

him and I will say that Mrs. Fielding and myself did not see Mr. Austin touch one drop of liquor in any way, shape or manner. I believe he is a total abstainer.

We did not know who the leader of the orchestra was until Saturday night, as the leader then, if she is a lady as Mr. Pryor says, did not act very ladylike to my wife. Of course she may think she is above some artists playing Pensacola, but when some of these piano players think they are above us they will have to hurry some.

Now I did not want to be drawn into this affair, but I see when West and Willis considered it a joke, according to Mr. Pryor, and I want it known I did not think it a joke, for if an artist upholds a manager instead of a fellow artist, what will become of the poor artist?

Fielding and Carlos.

Cincinnati, Aug. 27.

Editor VARIETY:

It isn't very often I have had a complaint to make in my life in the profession. It is bad enough when one takes anything they like from your work, but when they deliberately use your photos with their name on, that's about the limit.

Enclosed you will find a letter from a friend of my husband, which is self-explanatory. Kindly publish with this the portion of the enclosed letter marked in blue pencil. Trust the party will take notice and govern herself accordingly.

Mrs. Mazie Long Craine.

(Craine, Long and Craine.)

Extract referred to:

About three weeks ago a female by the name of Eva Warren was at the Auditorium here (Ashtabula, O.) doing a bum serpentine dance, and using five photos of Mrs. Mazie Craine as her own. We saw them and recognized them and went in to see the act when we found it was no one we ever saw before. We telephoned all the hotels in town as soon as we saw the pictures, hoping it was Mrs. Craine.

JOHN T. FYNES RECOVERING.

After several weeks of serious illness, compelling his absence from duty as manager of Keith & Proctor's Union Square, John T. Fynes is on the road to recovery, a change in medical treatment and his removal to a quiet spot in the country, having begun a work which his friends ardently hope will soon result in complete recovery and his early return to duty.

Through his many years association as manager of various theatres for B. F. Keith, and later in the employ of F. F. Proctor, under the general management of his brother, J. Austin Fynes, John T. has established a wide circle of friends and acquaintances.

MAY OR MAY NOT.

Chicago, Sept. 2.

Kohl & Castle may build a theater at Rockford to cost \$75,000 and then again they may not. There is no certainty at this time in regard to their plans.

This is the meat of a statement made by Lyman B. Glover, manager of The Majestic, when asked about a visit to Rockford supposed to have been in the interests of the new Kohl & Castle house there.

PLUGGING ON A TAIL-BOARD.

The latest innovation in the exploitation of new songs is to send out an expedition composed of one old horse, a covered wagon with a piano, a pianist, and two young men to sing "the latest song hit" on the street corners. This has become a familiar sight in New York, and the only mistake seems to be the effort to purvey rag-time melodies. Pathetic songs should find this means a fruitful channel, as the whole ensemble would be harmonious and more liable to extract the elusive quarter from the pockets of the bystanders.

It is a well-known fact that the organ grinder collects more money with soul-racking melodies than lively tunes, and music publishers who resort to this method of selling their goods might do well to profit by the past experience of others.

A VALUABLE CORRESPONDENT.

Hartford, Conn., Sept. 2.

"Clarence C. Palmer, local dramatic critic and correspondent for the Mirror, has returned to his duties as letter carrier after a visit on the Rialto in New York, where he got in touch with the coming attractions."

The above notice was clipped from a recent issue of the Hartford Times. It was printed under a Willimantic date line.

The town where Clarence is the "William Winter" has about 15,000 population, one nickel picture show and a regular "Opry House" with about one play a month when not occupied by "rep. shows."

Clarence "getting in touch" with "coming attractions" "on the Rialto" is commendable enterprise.

Now that Clarence has been to New York and got into touch, you may be sure that if Maude Adams, Wilton Lackaye or any of those troupers hit his town they will have to do some regular acting, or Clarence will pass over some pannings.

OLD FIRM DISSOLVES.

Cincinnati, Sept. 2.

The firm of Rainforth & Havlin, of the Grand Opera House, Cincinnati, one of the oldest theatrical partnerships, has been dissolved.

Harry S. Rainforth has retired. The management of the house is taken by John H. Havlin (Stair & Havlin).

COULDN'T "COP" THIS ACT.

Dorothy Richmond, a female agent or producer, her status not being exactly fixed, although she frequently places either her own or other acts on the United time, nearly had Kalmer and Brown booked in the west. Miss Richmond received contracts for the dancing act, and they were billed to open at the Majestic, Chicago, this week.

Instead of traveling to Chicago, however, Mr. Kalmer and Miss Brown proceeded to Morrison's, Rockaway Beach, where their regular agent, Edw. S. Keller, had booked them.

If Mr. Keller knows why Miss Richmond thought she could "deliver" Kalmer and Brown on the Orpheum Circuit time, he will not say. Frank Vincent of the Orpheum Circuit, who routed the act and then had to tear up the contracts, did not feel highly elated over the female agent's failure, which caused some annoyance and rearrangement of programs.

Some time ago there was a Dorothy Richmond who was reported to be responsible for a number of productions appearing at the Fifth Avenue Theatre, New York, regularly, at a time when the Proctors were active in the management of that house. Suddenly Miss Richmond's productions disappeared from the New York vaudeville stage, and have not reappeared.

Of late there have been several cases of reported "copping of acts" about. The instances have all been of agents booking through the United, and attempting to persuade acts recognized as belonging to established agents away.

This has given base to several rumors that there are some agents "standing in" with some person or persons in the big agency, or otherwise these bold attempts at "act stealing" would not occur.

For a couple of seasons now, the practice of enticing acts away from other agents has been abandoned by the booking fraternity. The revival seems to have been brought about by the newcomers.

Through an accident to Laura Davis, Mark and Laura Davis have been obliged to cancel several weeks. While at Virginia, Minn., last month, Miss Davis stepped upon a needle. An operation was necessary.



JOHNSON DEAN.

Just arrived in New York City, after seven years' absence. Booking all records in Europe in the way of "ragtime." MISS DEAN will make her first American appearance, singing in four different languages: Hungarian, German, French and English. A side from Johnson's recent dancing, he has developed into a composer.

London, Aug. 25.

Everhart is closing the show at the Coliseum this week, and seems to be rather careless in his juggling number. He probably figures that it is not much use working hard in this position, but there have been acts before him closing that show and doing very well.

Alexia, the French dancer, also appears at the Coliseum is a long drawn out dancing affair that if put together in a better way might win favor. As the act is now, it will never cause much more than a ripple.

Emma Carus opened at the Coliseum this week and ought to get along from the way she started off Monday. The song, "Beautiful Eyes," is going to prove a winner over here.

Harry First will go to Manchester next week, playing the Palace for De Frece.

The Brothers Bright are presenting their very neat hand-balancing act at the Coliseum this week.

The Ritter Brothers have joined an act called "The Jollies," which will open at the Empire Kilburn next week.

It seems as though Arthur Prince is shaping his act for America now as he has a lot of "Yank" talk in it this week at the Palace. Mr. Prince sails for the states in the early part of September.

Jim Corbett, who moved into the Tivoli this week, is going just as big as ever at this hall.

Amelia Bingham is back again at the Glasgow Pavilion this week, headlining there. Terry and Lambert bottom the same bill.

At the Palace there is under way a new stage, said to be the finest in England.

Irene Franklin is on her last week at the Palace, and she will be missed when gone. Miss Franklin has changed her routine slightly since opening here, and has seemed to hit upon just what they want now. In her "Red Head" song, though, Miss Franklin was forced to change her costume, as the public here did not "get" the "kid" make-up. The comedienne is now wearing a regulation kid make-up that they couldn't go wrong on. The "waitress" song also has been replaced by two easier ones.

Curtiss Pounds has a sketch at the Tivoli, showing himself off as a good comedian with a very good voice. Mr. Pounds takes the part of a brother of a girl who advertises for a talented man. He does all the characters of the different people applying for the job, and makes them all funny.

The heat wave is now over and the attendances at most of the West End halls shows a great improvement. At the Coliseum with Seymour Hicks topping the bill, business at the Monday matinee could be called wonderful. The Hippodrome is going very well also, with Fanny Fields added to its former list of attractions this

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

week. The Palace has fair business, this house being handicapped by the fact that the London fall season has not started yet. Most of its regulars are still out of town. The Tivoli and Oxford are suffering through lack of big names on the signs. At the Tivoli James J. Corbett is the only name that could possibly be taken for a headliner. Vic Monks and Joe Elvin are the attractions at the Oxford. Vesta Victoria is the headliner at the London Pavilion. The outside halls in London are reported as doing very well at present.

Ritter and Foster leave for Paris this week, where they will play two weeks at the Alhambra. After that they return to England to make an eight months' tour of the Provinces.

"The San Remo Girls" slipped in at the Tivoli without many people seeing them. They are opening the show there. The girls try very hard to put an acrobatic act over with dancing, but no one seemed to be angry when the number for the next act went up.

Herbert Clifton, a fellow with a wonderful freak voice, is playing the halls around here. Clifton is billed as the man with the \$5,000 voice, and this is probably true. In his act he impersonates several different women singing songs on the music hall stage. He is too perfect to make it a very pleasant act to watch. Clifton gets away very well, however.

Dillon Shallard, of excellent voice, is handing out bits of operas and classical ballads in the music halls now. Shallard has his audiences attentive while he is on the stage, but there is no great enthusiasm shown when finishing.

Clarice Mayne has succeeded in making her newest song very popular in London by the way she gets it over and also with the help of her pianist, a clever comedian in his way. "I'm Longing for Some One to Love Me" seems to be the song hit of the day over here.

Among the coming attractions at the Coliseum are Elise Craven, Fragon and Saharet.

Callahan and St. George are topping the bill at the Hippodrome, Birmingham, this week. This is the Irish team's second time around the Barassford Tour, and they are going very big again.

Vardon, Perry and Wilbur, according to a report from the Barassford offices, opened successfully at the Hippodrome, Leeds. Nance O'Neil, on the same bill, did nicely.

Tolson's "Mystery" is playing the Barassford Tour in this country.

The Hiatts are traveling in the Provinces, playing out a Barassford Tour.

Harry Tate, though billed for the Canterbury and Oxford this week, is not showing at either hall.

Albert Whelan is back at the West End again, playing an engagement at the Pavilion.

The Gus Onlaw Trio are in town this week, at the Olympia, Shoreditch.

A most interesting show was given at the Bedford Palace last week when C. Douglas Carlile, the Sexton Blake detective fellow, went through a show on crutches. Mr. Carlile was injured last week while making his turn in a carriage. The case that Sexton Blake was to solve this week was all about some counterfeiters spending all kinds of funny money. The bad leg never stopped the young sleuth for a minute. It might be mentioned that Carlotta De Yonson had her named billed over the sketch, but she is in wrong a mile. Give it to Blake, as he surely is the know-where-to-find-'em kiddo. Carlotta this week is a "bad woman," and at the same time it ought to hurt no one's feelings to say she is a bad actress. There is also a blood hound named "Pedro," specially mentioned on the program, but the poor animal acts as if he is sore on the job. But after all is said and done, you must hand it to Blake. He is the goods.

Hamilton Hill appeared at the Bedford last week singing a couple of hand-it-to-me songs. He could have been forgiven for one, but springing two is rather an imposition.

Woodward's Seals are at the Coliseum again this week, being received in the same way as before.

"The Colonial Septet" is the attraction at the Palace, Manchester, this week.

Carl Hertz has for some weeks back been taking the cure at Carlsbad, and it is reported that he is getting on very well. The puns that have gone around concerning Carl and Carlsbad for the last week or so would make even Chigwin frown.

MAY COME TO NEW YORK.

San Francisco, Sept. 2.

"Pop" Grauman, who has retired from the Mayoralty race, may decide to leave for New York shortly to look over the field there.

Billy Van, with the Beaumont Sisters (Rose and Nellie), will open Oct. 4 at Poli's, New Haven, in a new Aaron Hoffman sketch. Edw. S. Keller is the agent who secured \$1,000 weekly for the act.

The I. B. A. and Joe Wood's agency will book against each other at New Britain, Conn. The I. B. A. has Keeney's; Wood books for the Scenic there.

CLOSED, AFTER 6,000-MILE JUMP.

San Francisco, Sept. 2.

La Millas and Oreo, presenting "Mak-Nak, the Artist's Love Dream," closed at the Empire after their opening performance, are threatening to take action. According to them they were engaged by the Pantages' Circuit with the stipulation in their contract that they would be closed after their first performance if the act was not satisfactory. They opened in Spokane, Wash., jumping direct from Paris, France. They played their full week there without any trouble, but after the opening performance in Seattle, the act was cut.

At Portland they were offered more time if they would go to Vancouver at a reduced salary. This they refused, and shortly after received a wire notifying them that their act was not wanted by the management of the Sacramento house. They then wired Pantages and received an answer to the effect that they were to go on to Sacramento, where they played nine performances and were then closed, receiving full salary. Here they were closed upon their opening performance, Mr. Tiffany, the manager, claiming the act was very bad, and the dance especially objectionable.

They still have three weeks to fulfill their contract and claim they have been offered other time by the same people at a reduced salary.

In the meantime they reported for every performance last week, awaiting a reply from Pantages regarding the disposition of their case.

CLASS TO BOBBIE HUNTER.

Hartford, Sept. 2.

Robert M. Hunter, of the Liebler forces, and incidentally associated with Hunter, Bradford and Reid in the stock organization known as the Hunter-Bradford Players, has a wonderful scheme upon which he is spending much time and thought.

Bobbie has located in Hartford and is planning to run a series of Sunday night concerts of pictures and songs at Parsons' Theatre.

Motion pictures and songs are not a novelty here on Sunday nights, but there's some class to Bobbie Hunter's plan. His films will be the same grade as the others but the singers—list, step up closer—Bobbie is going to engage grand opera singers right from under Hammerstein's nose to delight the rabble Sunday evenings.

As the market price per Sunday night for ordinary singers is a ten spot, Robert M. Hunter opines that he will have to pay such stars as Farrar, Scotti et al. at least \$12.98.

The Orpheum, Utica, is playing four acts weekly, booked by Lester B. Whitlock in the Joe Wood office. Mr. Whitlock, a brother of Harry in the same agency, is handling the bookings for houses in eight New York State towns.

Anything may happen now. Patchogue, Long Island, has a house, playing three acts, booked through Joe Wood. It's called the Star Palace.

Eva Taylor, now playing "Chums," has a new sketch which will first be shown at the Majestic, Chicago.

Edgar Allen is suing James L. Kernan, of Baltimore, for a week's salary.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Aug. 25.

The depopulation question is a vital one for France and if the country were to follow the example given by those practicing liberal arts the French nation would be reduced to one-half within the next thirty years. Statistics have been made regarding families of artists and literary people. Out of 445 of the best known names here, it is shown that they have among them 575 children. Of 94 artists, with 104 offsprings, there are only eleven possessing more than two children in the family, while the literary group is more deplorable, there being only 127 children for 133 men of letters who are married. There are but five with more than three children, while 65 are childless. The increased cost of living, education and vicissitudes in the professions are given as the chief cause of this state of affairs, particularly in a city where the doctrine of Malthus has itself become a fine art.

Aldrich is going splendidly at the Marigny Theatre, and is announced as "the American transformer." Balzar, announced as "The Dollar King," remains as a manipulator of coins and is adroit but has nothing novel to show. Stuart, an American female impersonator, retains his success all through, while Lily Flexmore, who goes to Germany next month and then the Stoll tour in England, still takes splendidly. Barnold with his "drunken" dog "Dan" is right at the top.

The costumes and hats of the Marigny revue have been purchased by Ben Tieber for the Apollo, Vienna.

It was rumored some months ago that the ballet dancers of Paris intended to form a syndicate for the protection of their interests like the rest of professional people, and it was taken as a huge joke. But it is now an accomplished fact, and we can look to their union in future for more "copy." Organization of workers occasionally leads to the disorganization of work, and another theatrical strike may soon be the order of the day. The new syndicate is not affiliated as yet with any society, but less unlikely things have happened. The question of under-pay, long, unremunerated rehearsals, and the exactions of ballet masters can now easily lead to a climax.

The Olympia was not quite ready for opening Aug. 20, as announced, and the event was postponed to Saturday. Fully 4,000 people were present. The ballet Paquita, from the London Alhambra (billed as "Les Filles de Bohème") music by W. Byng, went splendidly. We have not seen such dancing in a music hall since the days of the old Eden. Ida Rubinstein, who appeared in the Russian Troupe at the Chatelet, did not meet with such appreciation as expected; but Maria La Bella and Mlle. Lelette Agoust were particularly remarked. The latter was formerly with the Agoust Troupe and only made her debut in the revue last season as a danseuse and after as comère. Holden's Marionettes, with a Salome dance, did splendidly. Lala Selbini, in a mixture of dance and bicycle tricks with her little

brother Ching-Ching; Nederveld's Jockey "monk," Le Dent, Leb's Dogs and Mirza-Golem's Persian Troupe, constituted a big show. The Videos, Lisbon, Edwards, etc., in a pretty sketch, form the procreators of the roller skating craze which certain enterprising people hope will shortly break out in France.

Messrs. C. P. Crawford and F. A. Wilkins are advertising the new companies they wish to form this month on the Continent for exploiting roller skating. The American Skating Rink Co. of Nice, with a capital of nearly \$80,000; one on the Prado Marseilles with a similar capital, and still another near the Place de Meir, at Antwerp, Belgium, with a capital of only about \$40,000. In the meanwhile boarding is placed round the plot in the Rue Saint Didier, Paris, and the ground is being cleared. It is doubtful whether it will be ready for October, as advertised, although the French build pretty rapidly.

G. Pasquier, administrator of the Etoile Palace and at the head of an important agency here, is still dangerously ill, and will be obliged to remain away from business for some weeks to come. The doctors pronounced him near death last week, but he has since rallied. Congestion of the lungs. Clif Fischer is going around with a bandaged hand, having had a spill from a motor car on Monday.

FALLS INTO \$40,000.

Chicago, Sept. 2.

Emery Stiles, boss animal man with the Gollmar Brothers' show, who formerly lived at Hampton, Ia., has inherited an estate valued at \$40,000. Other heirs are contesting.

GOING SOUTH.

Chicago, Sept. 2.

The Norris & Rowe show is rushing back from Canada and will go south this fall with the rest of them.

SELLS-FLOTO COMING EAST.

For the first time in its career the Sells-Floto show comes into the east this fall. It makes a tour of the southeastern section and the Carolinas in October. Before reaching there, the show will run through Virginia and West Virginia, playing Richmond, Newport News and Norfolk.

While that may not be considered strictly "in the east," it will be the closest to it the show has ever been. The bookings for this season make it a "coast to coast" show. It was on the Pacific coast early in the season. The Sells-Floto railroad contracts provide for thirty cars.

SHORT ALL AROUND.

Chicago, Sept. 2.

The Hagenbeck-Wallace show is having big business in Illinois and Indiana, and the only complaint is the warm weather. The show is short of workmen in all departments and is just now short of riders, although it is rumored that The Hobsons will join the show this week.

CIRCUS NEWS

HE WAS A GOOD PLAYER, AT THAT!

Comes from Texas, a long distance and a long time to travel, this story: When the Sells-Floto Show went into Fort Worth last fall they were provided with a green press agent who, before starting to learn the details of his work, became impressed with the importance of himself and his position.

When he entered the editorial rooms of the Fort Worth Post he sailed grandly past everybody and "buted" direct into the sanctum of Hunt McCaleb, managing editor, presenting himself in a manner so grand that Mr. McCaleb took exceptions to the whole thing. There was not much of a scene, for the forceful McCaleb quickly told the press agent where he cut in.

There were no advance notices in the Post for the Sells-Floto Show; nothing at all was said. Bonfield, of the circus, dreaded the silence, and went in two days ahead of the show to fix things up with McCaleb. The newspaper man told the anxious circus owner he had nothing to fear. The Post would treat the show right, and considered that by saying nothing, the show had been treated right all along. Mr. McCaleb to doubly assure the showman said that he would write the story himself.

And he did. The morning after circus day the Post carried a most laudatory yarn in appreciation of the talents of a man who passed through the streets of Fort Worth the day previous playing a caliope. For a whole column McCaleb praised the steam musician, his art, versatility, musical knowledge, fineness of touch, the tone quality of the caliope, the glories of the machine as a musical instrument when manipulated by a player of such talent and set the profession of caliope playing and players on par with the great artists of the world of music—and that was the way McCaleb treated the Sells-Floto Show.

WRESTLING BEAR DIES.

Chicago, Sept. 2.

The wrestling Polar bear of the Hagenbeck troupe with the Hagenbeck-Wallace show, died Aug. 12, leaving only five of the troupe which originally consisted of ten bears.

\$192 GROSS; GOOD.

Chicago, Sept. 2.

"The House of a Thousand Candles," played at Michigan City, Ind., the same night that "101 Ranch" exhibited at that point. It did \$192, considered good for Michigan City. The opposition of the wild west was not felt at all.

DOUBLE DUTY

Chicago, Sept. 2.

Lester W. Murray is now filling the dual capacity of manager of the "No. 1" car and contracting press agent with the Buffalo Bill and Pawnee Bill show combined.

Bob Cavenaugh, until recently 24 hour man with the Sells-Floto show, is in Cleveland visiting. He will go ahead of a Stair & Havlin show this winter.

THE CIRCUSMAN.

Chicago, Sept. 2.

Maelyn Arbuckle has this line in the new Klaw & Erlanger production, "The Circusman," which opened at McVicker's last Saturday night:

"I saved every dirty dollar I could get."

"The Circusman" had had a tented enterprise down in Texas. In twenty years he saved enough money to come back and lift the mortgage over the home place, also incidentally paying off some old scores. The play is of the "B' Goash" order. The title is a little misleading. "The Circusman" has been with a tented enterprise, but there is little of the flavor of the sawdust in the show.

There is an elephant in the play. Also a donkey and several horses. On the opening night the elephant worked better than one of the horses. The nag got on the stage and refused to budge. When urged to go forward it absolutely refused to move in any direction but backwards. It looked for a time like the buggy would be backed over the footlights. George Harcourt climbed over the wheels in short order. Some one at length gave the skate a piece of sugar and it moved off.

"Imogene," the elephant, did splendidly. It was noticed that the storekeeper to whom "The Circusman" instructed her to hand a nickel for peanuts confiscated, hesitated to take it from her trunk. He was a little suspicious of pachyderm actors. Arbuckle knew the soubret well enough to trust her to give him a hug with her trunk.

Arbuckle's character is entertaining, though unreal. A circusman would "kid" a rube. Their narrowness would not effect him. In this play "Hime Look" is worried when the "jays" criticise him.

The circusman repeatedly refers to "one-night stands," a term not used by circus people. One-day-stands are natural with a tented enterprise and a tour is taken to mean day-stands unless reference is made to big cities where week stands are made, or even longer runs arranged. There are a few "two-day stands." To speak of a circus tour of one-day stands would be like referring to a male man.

Frank J. Currier as Judge Williard does the best work in the play. Maelyn Arbuckle as "Hime Look," Edson R. Miles as "Phin Look," and a town constable whose name cannot be gleaned from the program, are well in their respective roles.

The show will not please circus people nearly so well as "Polly of the Circus."

E. E. M.

PERHAPS HALL SHOW OFF.

Chicago, Sept. 2.

E. L. Brennan is not with the Pan American Circus. Instead he is railroad contractor of the Yankee Robinson show. That is verified on all sides.

Whether this means that the W. P. Hall show doesn't go out, or whether it was a sudden change in plans for Brennan is not known.

Olga Reed closed with the Bedini Family of riders with the Hagenbeck-Wallace show last Saturday night at Brazil, Ind., owing to a slight misunderstanding.

INDEPENDENT FILM FACTION PLAN TRADE AGREEMENT

Renters and Manufacturers on the Anti-Patents Co. Side Set Date for Convention Which Promises to Line Up Independent Movement Definitely.

All the Independent exchange men who have been steadily developing strength in their fight against the Biograph-Edison faction in the trade, will meet in Chicago Sept. 11, and in convention organize themselves into an association along the lines of the old Film Service Association for mutual protection.

That the scheme has the support of the men interested is made plain by the fact that \$100,000 has already been subscribed toward a general fund, according to report.

The independents are to meet at a Chicago hotel. A preliminary meeting was held last week in W. H. Swanson's office, where all plans were discussed and arrangements made for the conference. J. W. Morgan, an independent renter of Joplin, Mo., was then appointed chairman of the committee on arrangements, and it was he that sent out the convention call.

The \$100,000 mentioned above will form the nucleus of a fund for the promotion of American film enterprises. When enough money is in hand the plan is to establish factories on this side in which American motion picture subjects will be turned out.

The promoters of the convention expect a large representation. They say that thirty renters were present at the preliminary meeting, and from this fact augur that the convention on the 11th will make a big showing.

Chicago, Sept. 2.

The gathering of film men in Chicago last week led to a movement which is expected to result in the manufacture of feature films of a very high grade, either by an independent company or by a new concern.

A company was organized to be known as the United Film Co., and it is said that \$30,000 was subscribed by the film exchange men here alone.

That the movement might be a general one the plans of the more enthusiastic were delayed until Sept. 11, when a general meeting will be held here. The company will be incorporated at once, it is said. The capital stock will probably be \$50,000. Another \$50,000 will be set aside by the promoters to fight legal battles and for the perfection of machines.

The endeavor of the promoters of the new concern will be to get film exchanges to pledge themselves to handle (at a price which will be lower than that now prevailing) a certain number of the feature films which the new company will manufacture. It appears that several capitalists are anxious to engage in the film manufacturing business, and it is said one man has as much as \$200,000 to invest. "He is a business man, though," said one film man, "and he wants to be assured that the output of the new factory will be handled by the exchanges."

PATENTS CO. SUES INDEPENDENT.

The Motion Picture Patents Co. has started suit against the International Producing Co., the independent film concern controlled by J. J. Murdock. The plaintiffs allege infringement upon their patent No. 12,192.

"12192" has bobbed up again. It has figured prominently in past picture litigation, and was the subject of considerable comment by the United States Circuit Court of Appeals in the Biograph-Edison case.

It was also the basis of the suits against George Kleine last year, when forty-five of his customers were served with subpoenas. But Kleine kicked up such a rumpus that "12192" went back to seclusion.

Of course it is hardly to be presumed that the opening of the theatres for the fall season was accepted as the psychological moment to "throw a little scare" into the exhibitors with the rejuvenation of this patent. At any rate, Judge Kohlssat, sitting on the case in the United States Court, in Chicago, decided that suits could not be brought by wholesale until the patent had been adjudicated.

WANT EXCHANGES TO DECLARE.

Chicago, Sept. 2.

With the opening of the fall season lively developments are anticipated in the moving picture field, especially among the independent factions. A meeting was held at the offices of the International Projecting and Producing Co., at which were present most of the independent exchange men. It is said that J. J. Murdock asked the men to declare as to whether or not they would use the product of the International company exclusively. Those answering in the negative will probably have an opposition exchange, installed by the International, and the fight in such event would be marked with bitterness. The exchanges already established have the customers and some lively price cutting would naturally result.

As there is not much latitude for reduction in price, the net cost of importing film being about 8½ cents, a long continued warfare would be an expensive one.

CENSORS HAVE OWN IDEAS.

It appears from reports from many points that the New York Board of Film Censors, which enjoys a semi-public position, has been sending circulars to the large cities telling about their work.

These circulars are to the effect that the board greatly desires an advance in the educational quality of the output and asks the co-operation of local authorities to this end.

BAMBERGER SUCCEEDS BARKER.

Will G. Barker has withdrawn from the Warwick Trading Co., succeeded by Joseph J. Bamberger, the partner of Ben Nathan, who recently disposed of his Cinophone.

GATHERING THEM IN.

The Motion Picture Patents Co., having passed its first six months of existence, has issued the recall of old films in accordance with the original plans of the manufacturers.

None of the films, however, shall be more than a year old. In this way these much used and badly wrecked subjects will be taken off the market. Each month hereafter calls will be made for reels in use for more than half a year. In this manner the general displays will be improved and the makers will be able to compare their old work with later results. And if they will take advantage of the lessons thus learned a still further uplift will be given to the business of film displays.

NEW JURISDICTION OVER PICTURES.

Oakland, Cal., Sept. 2.

The present license ordinance is being changed in its relations toward moving picture theaters. Under the present mode of handling the picture houses the license bureau is the court of last resort. The committee which has been appointed to revise the law is expected to give jurisdiction to the Board of Public Works, which will have power to revoke licenses for violations.

NEW LAW IN EFFECT.

On Sept. 1 the new law passed by the last New York State Legislature making it a misdemeanor to admit any child actually or apparently under sixteen years of age to a moving picture exhibition unless accompanied by parent or guardian, went into effect.

CLOSED FOR VIOLATIONS.

St. Louis, Sept. 2.

Building Commissioner James Smith has closed 38 small theatres—nickelodeons they are called here—and moving picture shows, pending compliance with the law. Most of the violations are such as to require slight change, such as fireproofing operating rooms and opening and marking exits. Even leaving the door of an operating room open is a violation of the city ordinance.

There are 181 licensed shows here. The city has been divided into districts and the houses are inspected regularly.

PICTURE PLAYS IN DEMAND.

Chicago, Sept. 2.

Scenarios are in great demand for moving pictures, and writers with originality may profitably devote themselves to this line of work. Freda Slemmons, author of "The Sweetest Girl in Dixie," and other plays, and an actress of some note, will not go on tour this coming season, but will devote her time to preparing scenarios for "Essanay."

LATEST FIGHT PICTURES.

Chicago, Sept. 2.

The Ketchel-Papke fight motion pictures are being presented at the Trocadero this week. They are owned by the Eagle Film Company of San Francisco, of which H. F. Henwood is general manager. Sig. Hart has charge of the showing of them here, and the theatre was rented for the purpose. Next Sunday it goes into vaudeville.

MOORE IN HARNESS AGAIN.

Chicago, Sept. 2.

A. T. Moore, late with the Edison Company, has connected himself with the Hurling Brothers, of Cleveland (manufacturers of mechanical show property), and will have charge of an independent manufacturing plant, according to a rumor heard here.

WRIGHT IN RIGHT.

The recent selection of William Wright, Chicago, representative for Kalem, by several Western exhibitors as their manager of affairs and one-man board of arbitration loosens a new kink in the film business.

Mr. Wright has, it is said, many times unravelled perplexing situations among exhibitors in his territory in a manner so satisfactory to all concerned that they have now organized themselves into a sort of sub-association and made Wright their representative. Obviously this will not have any tendency to decrease the output of Kalem films among the exhibitors in question; on the contrary the scheme may work so well that other manufacturers will find it to their interest to have these side associations of their customers and the other fellow's customers as well.

LAEMMLE EXPECTED BACK.

Carl Laemmle, the Chicago film man, is expected back from Europe this week. He may have many things up his sleeve. While Laemmle ostensibly left on a pleasure trip, there is little doubt but that he has improved the shining hours by nailing down everything in the picture line he could secure. With the many new devices invented on the other side, including color photography, home machines, combination camera and projecting machines, and, not the least, American agencies for foreign film, it is thought he will be heard from.

Frank L. Dyer, of the Edison Co., is also on the other side—on a pleasure trip with both eyes open for anything in the motographic line that may benefit the Edison Manufacturing Co. and the M. P. P. Co.

Wm. N. Selig also discovered that the European clime would be beneficial to his robust health, and it may prove beneficial to his business interests. Of course, Bill would not think of marring his enjoyment of foreign ruins by "boosting" his films in Europe, but it would not be surprising if his tour resulted in increased demand for the Selig subjects on the other side.

Reports from moving picture manufacturers show that the number of prints sold this year are from five per cent. to ten per cent. more than last.

A group of picture people visited about Portland, Ore., last month to obtain pictures of the orchards there, the first taken for the sheet.

A couple of new picture houses are proposed in Philadelphia, plans having been filed. One is to be at 1205-9 N. 52d Street, the other at Aspen Street and Harverf Avenue.

Jacob Adler, the "Yiddish" actor, has given up the management of the Grand Street Theatre. It will probably become a picture house during the winter.

"Ralph Benefits by Others' Curiosity" (Pathe).

A novel bit of trick camera work gives strength to this series. A poor boy finds a small kaleidoscope on the sidewalk. He places it to his eye. Immediately upon the screen is shown the shifting design of spaces and colors as the youngster sees them. Passers-by are attracted and demand to look through the instrument. The boy starts a thriving business by selling peeps into his hand and in this way accumulates a nest sum to turn over to his hard working mother. RUSH.

"The New Mail Carrier" (Pathe).

A really laughable comedy is here presented, although it is possible that Americans miss the essence of the humor. The reel was probably meant to refer to the recent strike in Paris. The mail carriers are locked out and postal authorities hire substitutes. One is a clumsy fool, sent to distribute letters in a sack. Becoming tired of the job he throws the missives about by the handfuls, letting them drop any old place. Falling at this job he is loaded down with letters and packages in the sack to deliver them to his methods are extremely simple. Arriving at a residence that strikes his fancy, he shows his preference by dumping a handful of letters and packages on the door-step as a token of his regard. Getting back to the depot he is complimented upon his speedy job, and given a secure place to deliver. This is too much and he makes a single job of getting rid of the mail, dumping the whole business down a sewer. The stupid letter carrier is a first rate comedian, and the success of the picture is as much due to his pantomime as to the humor of the idea. RUSH.

"The Doctor's Bride" (Lubin).

The cheap sentiment characteristic of a maudlin woman's novelist work is the dramatic subject. The doctor befriends the daughter of a deceased patient and later marries her. She is removed to the wealth and luxury of the medico's home. Falling asleep in her husband's study while he is reading (a most unadvisable performance, by the way) to dream that she becomes involved in a flirtation with a younger man, elopes with him and is finally dragged down to poverty and disgrace by him. All the incidents in this process are reflected on the screen. At the finish she wakes up. The stage settings and pantomime are indifferent. RUSH.

"The Haunted Hat" (Lubin).

"The Haunted Hat" is a short length. A straw hat seems to move about the ground without visible means of locomotion. Amused passers-by watch it with various emotions from the tramp who thinks it "has 'em" to the woman who is frightened in hysterics. A number of the crowd finally investigate and, turning the hat over, disclose a small kitten. RUSH.

"My Wife's Gone to the Country" (Essany).

There is nearly 1,000 feet of good fun in this. The comedy starts with the packing of wife's grips and boxes preparatory to her trip. The husband is somewhat loath to get going, but he gives at the thought of course of attraction at the passenger station. Hubby has carried his burden of grips and boxes to the entrance gate and in turning them over to his wife she gives him her hand bag to hold for a moment. In the rush to make the train he and she both forget it, and he about mindlessly carries it home with him. He dances about in great glee as he anticipates his coming days of freedom, and changing his clothes for an evening of fun, starts off "to do the town." He stops at the corner saloon and treats all his friends, next he picks up two male companions and takes them to a music hall. There the trio occupy a stage box and the gay old boy immediately "chooses" a "sister act" and throws a note to their feet. They pick it up, retire to their dressing room and decide to accept the invitation which has been extended to them. The trio of male seekers meet the girls at the stage door, charter an automobile, and after a ride around town wind up at the "deserted" husband's flat. The party is ushered into the dining room and the husband goes into the kitchen to get supper for the crowd. The film then shows the wife seated in a passenger coach, the conductor's demand for a ticket, and the wife's discovery that her hand-bag is missing. Wife, bag and baggage are hustled from the train and she is compelled to walk home, arriving while the husband is in the kitchen. He discovers from hearing that his wife has been home, he immediately disposes of the party of erstwhile revellers by putting one of the girls in a trunk, one of the men out of the window, and the remaining couple in a closet. A series of pictures is then interwoven to show the discomfits of the various people in the position they are in. The finish is quick and fast, for wife discovers everything, throws the intruders out of the flat and is bumping hubby's head on the table when the reel ends. The subject is well done and is humorous to a degree. WALT.

"Short-sighted Mary" (Lubin).

This with another comedy subject makes up 100 feet, Lubin's late release last week. There is a growing demand in the exhibition houses for comedy subjects, but it is hard to see how reels of this quality advances the merit of a show. "Mary" is the general servant in a well-to-do household. Short-sightedness is her trademark in the handling of china (one of our very oldest comic paper jokes) and causes all sorts of unfortunate accidents when she serves dinner. Mary also assaults the bric-a-brac, demolishing several impressive marble figurines. She is given money and sent to the art store to replace it. After the week of the art store, she runs away with marble statuette, only to break it on her way home. This performance is several times repeated. In serving dinner she pours soup on the head of a dignified elderly guest and drops the hot coffee down his wife's back. It needs a pretty crude and unapologetic audience to find merit in such clowning. RUSH.

"Niagara in Winter Dress" (Vitagraph).

The title is the description. The falls, whirlpool, Niagara River and the river above the

VARIETY'S OWN PICTURE REVIEWS

falls is shown clogged with ice, covered with spray or clouded in a veil of frost. Several shots on shore familiar to summer visitors are shown, and an interesting result is attained by this 350 feet of Vitagraph workmanship. WALT.

"The Hunchback" (Vitagraph).

Here is a fine film of strong dramatic appeal. A hunchback befrienders a poor orphaned girl. His crippled condition and besotted ways make him the butt of village fun-makers. Upon going to a wine-garden for another drink, he is made fun of and teased by the crowd. One man in particular attracts his resentment. In a moment of anger he grabs the fellow by the throat, nearly choking him to death. For this he is put in the stocks. "The angel of the village" is shown passing among the poor and distributing alms and when she comes to the poor hunchback in the stocks, surrounded by his jibing tormentors, she secures his release and takes him to her home, where she establishes him as her gardener. Under her good influence he reforms and in gratitude he becomes her devoted servant and protector. In passing to her home he is insulted by two libertines who waylay her, but the hunchback arrives in time to foil their purpose and puts them to flight. The designing villains plot to entice her to their home by means of a deceiving message, stating that one is near death, requiring her assistance. Her instinct as good Samaritan is nearly overthrown by her judgment, but she consents to follow and upon gaining the interior of the villains' retreat she is set upon by the shambling brutes. One leaves the room, locking her in alone with her powerful tormentor. The hunchback, meanwhile, has found the note which was written to his mistress, and he sets out at all speed to gain the place to which she has been enticed. Finding the doors barred, he climbs a vine to the window of the room wherein she is struggling, and makes his entrance in time to kill the villains. In the fight the hunchback is wounded and after he has carried his mistress in safety to her own garden, falls dead at her feet. The players are excellent and tell the story in an interesting and skillful manner. WALT.

"The Pay Car" (Kalem).

This film was released Sept. 3, making an interesting and effective addition to the many good reels the Kalem's have turned out. It runs 930 feet, telling a dramatic story with a good finish. When locomotive engineer reports his work, he finds the fireman, assigned to make the run with him, intoxicated. The engineer orders him away. The fireman attempts to strike his superior and is knocked down. This arouses a spirit of resentment and the fireman resolves upon revenge. The next scene shows the engineer at his home with his wife and sick baby. The doctor calls, indicating the infant is in grave danger. Amid the displays of grief by wife and husband, orders arrive for the engineer to take the engine which is to pull the pay train over its monthly route. The next scene shows the fireman crossing the railroad yards again or still intoxicated. He is set upon by a band of toughs who hold him up and rob him of all his possessions—a black bottle presumably full of liquor. The bottle is passed once around and makes everybody friends. The fireman enlists the aid of his new and strangely made friends. The engineer has caught the signal, bringing his engine to a halt at the pile of ties. Upon recognizing his wife's shawl and having seen the gang carry the woman away, the engineer forms the train crew into a pursuing posse, and the chase begins. Eventually the gang is overtaken. They shelter themselves in a building and for a time resist the attacking party. After a lively gun battle, the kidnappers are overcome and the whole outfit shot to pieces. The reunion of husband and wife is the finale. While some of the details have not been as carefully worked out as they might have been, the emotions are not serious, the complete film carrying interest and conviction. WALT.

"The Horse and the Haystack" (Gaumont).

An improbable picture, depending upon trick photography for interest. This trick, of running a horse and wagon swiftly between trees in a woodland is sufficient for the short film which it is. The title arrives from the horse apparently devouring an entire haystack. His speed thereafter is derived from the excess energy generated by the enormous amount of hay consumed. SIMS.

"The Hypnotic Wife" (Pathe).

"The Hypnotic Wife" is an incomplete picture. The finish is the father-in-law in a lunatic asylum, where he has been placed by a series of tricks on the part of his daughter-in-law. The entire series being reversal of the "mother-in-law" long standing joke. Through this it is laughable, the daughter and wife playing her part well. She is a tyrant over her husband, who appeals to his father. Upon the father arriving at the family domicile, he takes command, while the wife seeks an hypnotic influence under her in the art of controlling. Betraying, and finding her father-in-law half dressed, she places him under her acquired hypnotic influence, sending him through the streets in his freak costume, which finally lands the portly father in an insane asylum. The minor scenes to the film have been of other one of mutual forgiveness and so on, though an abrupt ending leaves a feeling of dissatisfaction. The comedy is very good throughout. SIMS.

"Great Event at Podunk" (Gaumont).

A statue is to be unveiled at Podunk. Farmers have thronged into town with teams; local bands and the military are on the streets, when it is discovered that a group of five people on the car tracks is the statutory. While the procession forms for the dedicatory services, a switchman at the power house shuts off the current, releasing the quietest from the embrace of electricity, which the first one had a shock of, electrifying the others as they touched her. Upon being released the strenuous woman of those electrified tears up the town, turning over the genuine statue and raising roughhouse in general. All the scenes, from the posing of the five people into the group, are shown, the views including the power house. The maintaining of the position by the group is particularly effective, as a scene and as a pose. The "production" end of the series is most elaborate and commendable. In all respects it is interesting, and somewhat amusing. SIMS.

"The Midnight Sons" (Lubin).

"The Midnight Sons" is a plain, unvarnished history of a "house party." Four dressed suited young men are seen to leave a hotel in the last stages of intoxication. They stagger into a music hall and, becoming involved in a general roughhouse, are summarily ejected. Walking through the streets they come upon a Chinese landladyman carrying a huge hamper of bundles. They take the basket away from him and, returning to the music hall, bombard the stage people. Again they are ejected. In an automobile, they travel about for a short time, nothing of possible comedy value happening during the ride. One of the party departs and the other three, a few minutes of the night returning home, find the door locked. During the night he is seized with an attack of delirium tremens, all shown on the sheet. The old trick of taking the pictures slowly and running them off at regular speed so that the actors seem to move about (in the imagination of the "drunk") at a rate of 70 miles an hour, is resorted to, and this makes the sole laugh in the series. RUSH.

"A Dash to Death" (Edison).

A splendid film with a thrilling finish. An American girl has paid the price of marrying a foreign title. The duke she wedded is an impossible husband and brutal in the extreme. The girl stands it as long as she can, and then cables her father that she married life is unbearable. The father, who still loves her, but whom she has not been when she married the foreigner, starts abroad commissioned by the father of the unhappy wife to bring her home. The American reaches the ducal residence just at the time when the husband's brutality has reached the limit; for the duke strikes down his wife with a blow in the face. The American starts in forthwith to take revenge. There is a lively scrimmage. The duke gets a good whipping, in fact the American makes it so hot the duke escapes by the window. The American goes after him. There is a chase in the wilderness, bringing the duke to the top of a cliff, the complete ruin of an automobile, and the death of the duke. The Edison in procuring this sensational effect wrecked a practicable car of large size by running it off the top of the Palisades on the Jersey side of the Hudson. In making the film New York is shown in the distance. The machine is first seen to topple over the rocks; then the camera catches it as it topples over, turns two somersaults and lands in a crash of smoking and smouldering wreckage. The finish is a stunner, and the observer is completely surprised. WALT.

"The Billposter's Trials" (Pathe).

Nearly 500 feet of comedy film is shown under this title. The methods of billposting seem to be different from the way they "sheet 'em up" in this country and there is a laugh in the clumsiness of the moving picture type of workman. Three mischievous boys mix into the scene and their antics contribute a part of the "trials." Further along in the reel, pictures posted on the bills are transformed into living subjects and the billposter gets some rough handling by these rejuvenated three sheets. The idea conveyed seems to indicate that the billposter "sees things." The laughs are worked out by the manner in which he is handled. Not a very good idea and not well treated. WALT.

"The Dyspeptic and His Double" (Kalem).

Among our most senseless attempts at comedy may be mentioned this film. An unhappy creature with poor digestion, the general mix-ups attend upon mistaken identity forms the basis of a valueless film. It must have taken considerable courage to even think of presenting a "film of any class along such lines. The result attained is nearly six hundred feet of nothing at all. WALT.

"Manufacturing Bamboo Hats" (Pathe).

Motion photography is here put to its very best use. Unusual scenes of an actual factory are of vastly more value and interest than most of the imaginative "comedies" and pictures of crime and carnage which the studios are now devoting time to. This film shows the manufacture of bamboo hats, starting with the growing reeds and ending with the finished product. Cut on the shores and rafted down the river, the various stages of preparation and the work of actual manufacture of the bamboo is shown in clear film. The types of natives, the pictures of the country and houses and the interesting details of bamboo production and manufacture lend a decided interest to the film. The many hundreds of other foreign scenes of equal interest, obtainable without the vast expense attendant upon turning out most of the films which are made in America. With more films like Pathe provided in this in-

stance the moving picture business would benefit not alone in attendance, but in its general standing with the public at large. It would seem that almost anybody would prefer to see an instructive subject in preference to pictures of tramped-up lynching, bees, revenge, carnage and photographic tommy-rot. WALT.

"The Conspirators" (Kalem).

Intrigue, treachery and death to the villain is well worked out in this film. The president of one of the South American republics where they have a revolution every minute, is appealed to by three plotters who demand that they must have their way or off goes the president's head. A time is set for an answer, which is not forthcoming. The conspirators draw lots and the man who draws the short straw starts out to do the killing. Incidentally the wife of the president is infatuated with his secretary. On the day set for the assassination, the president drives home unexpectedly and nearly catches his wife and the secretary in fond embraces. To make his escape the secretary jumps into the carriage as it is being driven away and passes out of the gate while the assassin is lying in wait. Thinking, of course, that the occupant of the carriage is the President, the murderer fires and kills the secretary. The film is given a further tragic finish by the arrival of the president and his wife; the latter falling prostrate upon the corpse of her lover. The photography is excellent and the company which posed the picture were clever actors. The film runs a little over four hundred feet and may be rated good in its class. WALT.

"Suffer Little Children—for Such Is the Kingdom of Labor" (Edison).

This paraphrase and title is a poor selection, for the Kingdom of Labor has less to do with the story of the film than has man's weakness and women's strength. It runs a full thousand feet and got a hand when it was displayed at the Union Square; that's going some with picture audiences. The story is the young woman who loves to be a chap who is logically too late, for she is in love with another. However, before giving her final answer to the most recent applicant for her hand, the one she loves best comes home from abroad and she catches him in an attitude of tenderness toward another girl. This impels a quick decision and she marries the man she loves least. There is a jump to fifteen years later. The interior of an humble home is shown with two youngsters asleep. The mother is busy at work when the father arrives intoxicated. He brutally directs attention to the clock, indicating that it is time for the little boy to go to work. The youngster is forced out of the house, and is next seen at work in a glass factory. From heat and overwork he falls prostrate and is carried home to the grief-stricken mother. Matters have come to such desperate straits with the family, that the mother sends the little girl out with an appeal for assistance. Fate directs her to the home of the man whom the mother had decided not to wed, fifteen years before. Noticing the resemblance, he compares the girl's face with a picture he has of her mother, and realizes that the woman he still loves is in distress. He follows the daughter to the unhappy home. There is a scene between the old sweetheart and the miserable mother; but relating his promises to provide for her if she will go with him, she declares to continue her lot where it had been cast. The film meanwhile has shown the drunken father in a saloon, spending his last cent for a drink. There is a "vision" adjacent to that part of the film which shows the stupefied father his little son, brutally treated when he falls faint at the glass factory; also the betrothal scene which he and his wife enacted years ago is brought to his mind. The combination is too much, working a resolution to reform. Returning to his home, he is just in time to meet his former rival, dressed in the height of fashion and evidently most prosperous. The comparison with his own wretched state and his family's surroundings humiliates him. The father falls upon his knees upon his neglected and ill-treated spouse and there is a happy reconciliation. The film carries the story with excellent continuity and interest, the acting is well done throughout and the subject should have much popularity in the rounds of the picture theatres, for it tells a story which an average of humanity knows is not in the least improbable. WALT.

"Prof. Puddenhead's Patents" (Urban).

This is trick comedy of good class. The professor has invented an aeroplane in combination with an automobile and in conjunction therewith is an apparatus which works by suction and is able to pull almost anything into the machine, at no matter what its height. While the Professor is showing his invention to a mischievous boy and girl they decide to take a trip in it as soon as possible. Their opportunity comes when the Professor goes into his house for a moment. They sail away. The fun comes in operating the suction scheme and they pull up everything from a square meal to a policeman. Finally they crash, following a crash, the mechanism and fall where the old Professor can revenge himself by sousing the boy and girl with water, and doing other unpleasant things to them. The tricks are funny and the whole film is good. WALT.

"Oh, Uncle" (Biograph).

There is in this film a reasonable amount of humorous situations which must, if the presentation is to be successful, appear in all comedy films. The picture is not a riotous laugh, but it is amusing in a mild way. A newly married husband receives from his rich uncle a note announcing that if he ever marries he will be cut off from inheritance. To this is added the information that uncle is about to pay a visit. The wife is disguised as a servant girl to deceive him. Upon appearance, uncle proceeds to make violent love to the supposed maid, while the husband rages in fury. Uncle finally lets it be known that he has been "wise" all along, and has been playing a joke on the pair. This leads to general congratulations. RUSH.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
New York.

Mme. Diss DeBar, Hammerstein's.
Pringle and Whiting, Hammerstein's.
"The Third Degree," Hammerstein's.
Maurice Freeman and Co., Fifth Avenue.
Camille Ober, Colonial.
Max Gruber's Animals, Colonial.
"The Devine Myrma," American.
Maurice Wood, American.
Kate Elinore (New Act), American.
McKensie and Shannon, American.
Edgar Foreman and Co., 125th Street.
"Snake River Dam," Columbia.
Nixon Okito Troupe, Brighton.
"Night Birds," Brighton.
"The Messengers," Brighton.

Minnie Dupree and Co. (3).
"A Call for Help" (Farce).
19 Mins.; Full Stage (Parlor).
Orpheum, Brooklyn.

"A Call for Help" is the work of Edgar Allen Woolf. It is a straight, frank farce, unconvincing in motive, as is often the case in sketches of this sort, but supported with rapid action and skilfully constructed dialog and situations. Grant Beauregard returns to his lonely home, leaving his wife in the country. Enters Miss Dupree in the person of a newly employed cook. She looks anything but the part, dressing very much in the most exclusive mode. Toward the master of the house she acts as an equal making a casual call. During the absence of her employer she takes the audience into her confidence, making it plain that she is not a cook by trade, but really a popular actress who takes this unusual method of disappearing from the world following an unfortunate love affair. The appearance of her lover, who is a friend of Beauregard's, supplies complications and keeps the farce running in lively fashion to its climax. During the progress the laughs kept moving at high speed, but they were the short, quick response to bright dialog rather than the strong, full outbursts that come from perfectly developed comedy business. Miss Dupree has her own delightful self except during the crude soliloquy which marked a distinct flop in the action. After the final curtain the company took two bows, this scant reception being possibly accounted for by the fact that the sketch came just before intermission. *Rush.*

Sophie Tucker.
Songs.
14 Mins.; One.
American.

Enthusiasm and evident delight in her work, a routine of songs particularly adapted to her voice and style and a most agreeable stage presence brought Miss Tucker to a substantial hit. She sang the "Cubanola Glide," "Southern Rose" and "Carrie," putting something new into all of them, and was forced to sing a verse and chorus of another "coon" melody, which rounded out a most pleasing offering. The young woman has a way of ingratiating herself at once, and possesses not alone good looks, but magnetism to back it. *Walt.*

NEW ACTS OF THE WEEK

Will H. Macart and Ethelyane Bradford.
"A Legitimate Hold-up" (Comedy Sketch).
25 Mins.; One (10); Full Stage (Parlor 15).
Alhambra.

"A Legitimate Hold-up" is by long odds the best that Bill Macart has done this long time. It has a splendid opening and, except for eight minutes of monolog in "one," runs to the accompaniment of almost unbroken laughter. Miss Bradford enters first, before a street drop in "one," accompanied by a cabman, whom she pays and dismisses. She explains in half a minute's talk that her husband has not been home for a week, and exits. Macart thereupon makes his appearance in the character of a quiet, genteel "souse" and does a good part of his old monolog. This portion is too long. The introduction suggests the perspective of a family row, but this is forgotten by the time Macart has reached the end of the talk. Beside which so long a discourse directed at the audience takes him out of the picture and robs him of character. The second scene is in the drawing room of the "souse's" home, where his wife is waiting and rehearsing her part in a new play. He enters quietly and overhears what he takes to be an intrigue of his wife's as she reads her part. The two have a general roughhouse, all extremely funny, and he leaves to secure funds by robbing the first passerby. The wife, at the window describes his progress as he holds up a policeman. Upon his return there is a loud knocking at the door. The husband trembles in fear of arrest. When the situation has been well worked up, the door is burst in violently and a ragged individual demands, "Say, do you want the snow shoveled off your sidewalk?", making a swift surprise and laugh for the finish. The Alhambra audience laughed uproariously at the pure fun of the sketch. Both Mr. Macart and his new partner made the most of the splendid material at hand. *Rush.*

3 Alvettes.
Comedy Acrobatic.
11 Mins.; Full Stage.
"Jersey Lilies," Murray Hill.

The 3 Alvettes are playing New York for the first time in the present act, according to understanding. They make-up for comedy, each costumed similarly. Barring that there does not seem sufficient fun for the amount of humor according to understanding. They make up the trio, the act becomes a good one in its class, and certainly sent over a big sized hit at the Murray Hill on Tuesday evening during the olio of the "Jersey Lilies." There are a couple of excellent ground tumblers, but if the boys would work out a rougher line of comedy, using the acrobatics merely as an incidental, with their grotesque looks, they might find themselves in demand quite quickly on the big vaudeville time, where a first-class comedy acrobatic number is a valuable card. *Sime.*

The Tansfield Comedy Circus, a foreign "donkey" act, is to open on this side Sept. 20, booked by Nybo.

Wilfred Clarke and Co. (5).
"How Will It All End?" (Farce).
20 Mins.; Full Stage (Special Interior).
Orpheum, Brooklyn.

As always in Wilfred Clarke's arrangements (the sketch was written by Mr. Clarke himself) the action is fast and furious. In this case it requires a wide-awake spectator to follow the swiftly deploying complications. The stage shows an artist's studio presided over by Sam D'Auber, an artist. At the opening Dolly Dare (Eleanor De Mott), his model, is posing in a cabinet while the artist works. It appears that Dolly was a former sweetheart of Sam's, and keeps him in mortal terror by threatening to make disclosures to his wife. There enters at various times a baby, the parentage of which is another secret which has to be kept from Sam's father, a clergyman. To add to the artist's troubles the fact of Sam's marriage has to be kept from the father. These mixed relations make the ground work of a plot that, while it is rich in swiftly moving complications, puts rather a strain on the audience, which has to keep abreast of its progress. "How Will It All End?" was the fourth sketch on the bill. It followed the other three, one of which featured the "name" attraction, Minnie Dupree, and even under these manifold handicaps was a substantial laughing success. *Rush.*

Donna Marya and Co. (3).
Singing, Costume and Transformation Act.
14 Mins.; Two and Full Stage.
125th Street.

Two women and two men are employed. The act opens with a costume song. One of the women in court dress sings. When the chorus is reached, two men bring out the second woman, carrying her in a fancy chair. The new arrival goes into a series of poses while the chorus of the song is rendered. This second woman then executes a series of dances and poses all by herself. Here comes the transformation, the "Rock of Ages," on a rock-bound and storm-tossed coast. The young person who has just danced is disclosed hanging to the cross in the accepted attitude of the religious picture. This setting breaks to what might be the choir loft of a church or something like that. The woman who sings is revealed by the lighting effect, and she starts "The Rosary." This scene is set back in "four" and in front of it, upon the empty stage, the "Rock of Ages" girl starts to do some pantomiming when a very red and very vicious looking devil appears. The singer has a good sized cross suspended around her neck. As she sings she watches the devil, who seems to be trying to steal the girl away from the act. Upon the singer reaching the last word of the song the act is through. "The Rosary" is not a short piece of music, either. Just what the act is apropos of is not made clear, and whether Donna Marya is the dancer or the singer is unknown. The act starts off like a variety sketch, and finishes like a funeral. *Walt.*

Rice and Prevost sail for Europe Sept. 14.

The Sicilian Singers.
Operatic.
13 Mins.; Three.
Colonial.

This act, upon its first American appearance Monday afternoon and evening, used a garden in "three" for a setting. It is promised that they will have their own set soon, but a delay in passing the special scenery through the Custom House prevented their appearing to what may prove, in special setting, a better advantage. Three men and a woman render operatic solos, duos, trios and ensembles with splendid effect. There is a bit of monolog between each number, incomprehensible to one who does not understand Italian and which may have something to do with the missing scenery. The woman has a remarkably robust voice, but without any sweetness or tenderness; however, in the ensembles, she is able, with apparent ease, to carry the lead with a vigor that equals in tonal result the voices of all three men singing at full bent. There is a snap and dash to the work which Italians seem to always find easy to attain and a substantial hit was the sum total of the offering. *Walt.*

Gardner and Rees.
Musical.
15 Mins.; Three.
American.

These two men present a lively and skillful musical act, and play a diversity of instruments tunelessly. They use a piano, the men alternating at the keyboard. Xylophones, horns of different types and miniature banjos are introduced, each dividing the work as soloists, with the piano accompaniment. For a finish they have a slide trombone and cornet duet, which brought the act to a stirring close. They were placed to open the show, and the real value of their act was, in consequence, eliminated from the strength of the bill. They are strong enough to hold up any position. *Walt.*

Grace Walters and Co.
"Temple of Bacchus" (Dancing "girl act").
14 Mins.; Four (Special Setting).
American.

Perhaps "Temple of Bacchus" isn't a "dancing girl act." No one knows what it is anyway. The act opened Monday at the American. It may be there yet, having lasted through fourteen minutes at the Monday matinee. Grace Walters is the leader, and has several girls around her, nice looking girls, too, with not much on, but too much to be sensational, for whoever booked the act must have depended upon a wholesale delivery of nudity. Someone failed to deliver. The young women, said to be "models" from "artists' studios" in New York had their tootsies bare, but were covered up where they should not have been elsewhere, and in acts of this nature, you know it's what you show that counts. And Gracie and her bunch of models have little to show. They think they are dancing. Had Gracie and her girls taken a chance on the police stopping the performance they might draw business. As it is they will probably not draw over a week's salary, more than enough to pay for the "Temple" setting, two pillars with a pedestal intended for an urn—maybe. The entire act is "maybe," although as a counter claim, Miss Walters might mention that American orchestra. *Sime.*

"Eight Palace Girls."
"Girl Act."
17 Mins.; Full Stage.
Hammerstein's.

The "Girls" have the title and James Clemons, who is programed as their "assistant," does all the work. The eight young women make three changes of costume. The first song is about a drummer boy, amounting to nothing more than a musical Amazon march. Clemons then takes the stage for an exceedingly clever eccentric dance, in which he introduces many new steps and bends. Enter the girls for a hard-shoe dance in which they execute some attractive, but not at all original maneuvers. Clemons does some hard-shoe dancing business of his own, covering himself with glory. He also changes costumes for his second appearance. Lastly the girls blossom forth in stunning black velvet dresses, with white underlying and execute a soft-shoe dance in effective groupings, this last by far their best contribution. They deserve the bow they take with Clemons, brought out in the middle of the line of eight. The costuming and Clemons' dancing are the most noteworthy, for the girls themselves do nothing but what girls have been doing on the stage for years. *Walt.*

Temple Quartet.
Songs.
19 Mins.; Two.
Fifth Avenue.

The Temple Quartet have gotten away from the four-abreast-down-to-the-footlights-with-hands-behind-the-back style of straight quartet presentation by placing a concert piano in their act. It is a vast improvement, taking away all the stilted stiffness of the older style and giving the singers an easier bearing. The piano is used exclusively after their entrance, the orchestra taking part for just a verse of the opening song. It is a straight singing act, the young men wearing the conventional evening clothes and carrying them exceptionally well. A better looking quartet of boys has not been seen. The good routine of selections has been placed by someone who knew. Three of the men have solos, the piano player not doing the "alone" thing. Each is well done and all brought returns. The bass was forced to respond to the enthusiasm of the house. In the ensemble the singing is excellent, the men ranking easily with any singing organization heard in the varieties. There is class to the Temple Quartet, and the act will do well anywhere. *Dash.*

HEADLINERS NEXT WEEK.

NEW YORK.

Carrie DeMar, Alhambra.
Charmion, Fifth Avenue.
Minnie Dupree and Co., Colonial.
Joe Welch, Romany Opera Company, and "The Devine Myrma" (splitting top line), American.
Norah Bayes and Jack Norworth, Orpheum.
Diss De Bar, Hammerstein's.
Nat M. Wills, Fifth Avenue.
Geo. Beban and Co., Greenpoint.
"Night Birds," Brighton.

CHICAGO.

Willy Pantzer Troupe, Haymarket.
Empire Comedy Four, Criterion.
Waterbury Bros. and Tenney, Star.

Leona Thurber and Harry Madison.
Character Songs and Talk.
14 Mins.; One (Special Drop).
Orpheum, Brooklyn.

Leona Thurber, who formerly offered a dancing and singing turn in which a small company of "picks" was employed, brings back a rough sketch structure upon which to hang a few character songs, a routine of patter and the dancing of her partner, Harry Madison. The sketch bears a name, "The Shopping Tour," but it is pretty light. The special drop in "one" shows a street scene. To the right of centre is the entrance to a department store, and to the left the entrance to a cafe. Miss Thurber makes her appearance from the store and comes in violent contact with Madison. Some comedy develops from her misuse of imposing words. She disappears into the store again while her partner goes back to the cafe, later emerging with a high class "souse." A short interval of talk follows and Miss Thurber goes into a character song, impersonating what she calls the different types to be seen on a shopping tour. This did not seem to arouse a great deal of enthusiasm among the audience. Mr. Madison does a first-rate eccentric dance, which forms the finish of the act. During the progress of the turn there was not great applause, but the finish brought a good average reception. *Rush.*

Burnham and Greenwood.
"Sister Act."
12 Mins.; Three.
125th Street.

Two girls of opposite type, one plump and the other "svelt," have framed up an entertaining specialty away from the general run of "sister acts." They open with a sprightly song. The thin girl has a loose-jointed method of dancing and swinging herself around the stage which seems to be a new way for a woman to extract comedy from her own personality. After the song the plump girl sits at a piano placed in the middle of the stage, and recites a song after the usual order of pianologists. Both girls have another song, with just a little "patter" of a clever type, and sing again for an encore. It is a good little act, with just enough individuality about both girls to set them apart from the general run. They deserve to prosper, but won't create a furore. *Walt.*

OUT OF TOWN.

Sid Horner's Minstrels.
30 Mins.; Two (25); One (5) (Special Drop).
Young's Pier, Atlantic City.

The drop and special piece depicts the regulation minstrel group. It looks good. Mike Coakley takes the middle, while Emile Subers and Harry McBride play the ends. A lot of new "gags" go over in good shape. Subers scored with a song, "Doctor," as did McBride with "Like Dear Old Father." Coakley gave an excellent exhibition of soft-shoe dancing. The act went big for the first time on. It should shape into a first-class novelty. *I. B. Pulaski.*

The three Due Sisters, who swam across the Bay last Sunday, will be in the tank at the American next week when "The Devine Myrma" presents her aquatic act.

"Charles the First."
Monkey.
20 Mins.; Four (Interior).
Orpheum, New Orleans.

"Charles the First," claimed to be the original of all the "nearly human" monkeys, made his American debut at the Orpheum last Saturday. The "monk" goes through the routine accredited to "Peter," and to "Consul," the other two apes. "Charles" makes his entry accompanied by his trainer, Charles Judge, dressed in a gaudy tweed suit. He sits at a table and orders food. When the table is cleared "Charles" plays cards with his trainer. This is followed by roller skating. Later the monkey disrobes and retires. The concluding portion consists of trick bicycle riding of a very high order. "Charles the First" is a marvelous "monk." His every action is voluntary. At no time was he forced, and he isn't the least bit refractory. The initial reception was highly gratifying. *O. M. Semuel.*

Winona Winter.
Comedienne.
Shea's, Buffalo, N. Y.

Winona Winter always finds a welcome. She now has a better act than before. Dainty and pretty as a picture, appearing in a simple white frock at the opening, Winona sings "Beautiful Eyes," following with a short monolog, including an imitation of a Swedish girl at the telephone. Another song, written by Father Winter, and of the coon lullaby class, goes big. A change is made to a spangle gown for the Eva Tanguay imitation, the act closing with the imitation of Vernon. *Buffalo.*

Tom McGuire.
Songs.
12 Mins.; One.
Wigwam, San Francisco (Week Aug. 22).
The suppression of racing in California is the reason for another addition to the vaudeville ranks. Tom McGuire does very nicely for a beginner, but should be told his limitations. Appearing in a bright and immaculate suit of kilts and starting in with a rollicking Scotch air, his first impression is most favorable, and he is greeted most generously, but by his third song, through sameness, Mr. McGuire has outstayed his welcome. A thump, tump, tump step which is kept up from start to finish becomes awfully monotonous. A "souse" song for comedy does very well, but it is not enough. A large man (especially if he is rather good looking, minus a comedy make-up) has to be very funny to be funny at all. So Mr. McGuire should learn a few more steps and interpolate a little more comedy, when he will get in the running. *Fountain.*

Jack Hawkins and Co. (2).
"Love's Young Dream" (Comedy).
20 Mins.; Full Stage.
Wilson Avenue, Chicago.

Jack Hawkins, assisted by Charles Sidons and Louise Cary, have a sketch, likely to be a laugh from start to finish. It is on the order of "Charley's Aunt" to the extent that a college boy (Jack Hawkins) masquerades as a girl. His chum is engaged to a young woman. The situations are similar to those seen in the half a dozen plays where a man impersonates a woman. The act will find favor in medium sized cities. *E. E. M.*

Orville Harrold and Arthur D. Wood.
"When Tenor Meets Bass" (Songs).
14 Mins.; One.
Young's Pier, Atlantic City.

When Orville Harrold sang a bit of an operatic number in the wings before his entrance, the audience sat up and took notice. Certainly Mr. Harrold is among the best tenors in vaudeville today. The title suggests a plot. There is just a little. It was forgotten almost before it began. Mr. Wood has an excellent base. They sang the first number together—an operatic offering, well rendered. The final, "My Cousin Caruso," won the audience entirely. Gus Edwards produced the act. It should develop into a sure hit. *I. B. Pulaski.*

Minnie St. Claire.
Character Comedienne.
14 Mins.; One.
Steeplechase Pier, Atlantic City.

Minnie St. Clair, billed as "The Girl from Missouri," presented this week a very clever act. She has evolved an original country girl type of character that is among the best. Her entrance is to the accompaniment of a Rube song, "I'm Going to Get My Picture Took," which scored. Dialect stories of the folks "out in Missouri" follow. Her stuff got over in great shape, helped by her dialect and the use of a comic laugh. Miss St. Claire should fare well. *I. B. Pulaski.*

Helene Carnes.
Songs.
9 Mins.; One.
American, Chicago.

Helene Carnes, formerly soprano soloist with the Theodore Thomas orchestra, and a protegee of the "400," made her vaudeville debut this week, singing three songs. She has a well-trained voice and her efforts were well received. Miss Carnes lacks the necessary personality to become more than ordinary as an act. *H. B. Meredith.*

The Doherty's.
17 Mins.; Full Stage (Interior).
Casino, Savannah, Ga.

With a bright and catchy up-to-date singing, talking and dancing act, this clever team are seen to great advantage at the Casino this week, where they are easily the hit of the bill, closing the show. The act is neatly dressed, with two changes. Mr. Doherty in dancing is exceptionally good. The talking is of the rapid fire kind, bright and entertaining. Viola Doherty is a very clever comedienne, with a pleasing voice and good looks. *R. Maurice Arthur.*

SHOWS "COMING IN."

Chicago, Sept. 2.

It is not a case of "All going out and nothing coming in." The first of the one-night stand troupes to "come in" was "The Girl from Chili" and the first of the larger shows to "come in" is May Howard in "The Passing Show."

In the case of "The Girl from Chili" the manager absconded and left the actors at North Platte, Neb. The show was on the road four days. It played to \$150 at Gothenberg, Neb., the opening stand; to \$60 at Cozad, to \$24 at Lexington, and to \$80 at North Platte, the finish. "The Girl from Chili" was billed but that was not the play presented.

THE BEHMAN SHOW.

The stage at the Olympic, New York (formerly Pastor's), is as wholly inadequate for "The Behman Show" as the building itself is for a theatre. The opening of the first act with the crowd of choristers, some thirty girls and a few boys, on the narrow confines behind the footlights resembled an attempt to present a "mob scene" in a picture house.

Cramped as he is, it is very likely that Jack Singer, manager of the traveling organization, has found it inexpedient to present the full scenic equipment carried. For the first scene of the second act the program calls for "On board the steam yacht La Paloma." But no yacht, with or without steam, appears. There is a moving picture effect for a second or so of a boat dashing through the waves, used in "The Follies of 1908."

The two-act piece is called "Palm Beach," with book by Ballard MacDonald and Lon Hascall. Leo Edwards wrote the special music for the production, which contains one interpolated number, "I Wish I Had My Old Girl Back Again," about as clean a "lift" from "I Wish I Had a Girl" as one could imagine.

Through the stage limitations, the second act may appear broken up, or in the process of revision. At least on Monday night it was quite ragged, and much the weaker of the two sections of the production. What may have been intended for the first scene of the second act was taken over by two specialties directly following an intermission. With these the performance ended at 10:25.

If anyone doubts that Mr. Singer has spent a great deal of money on "The Behman Show" this season, and is under the fixed charge of a large weekly outlay, he can have his opinion reversed by looking at the show. Several burlesque companies advertise large groups of chorus girls, but they seldom come any nearer than the billboards. "The Behman Show" has twenty regular women, distributed as "show girls" and customary chorus women, along with ten "ponies." In addition there are four young men forming a quartet and seven principals (three women and four men).

The item for costuming has been a large one. The taller women are extremely well dressed in long gowns. The "broilers" wear pretty clothes, though not changing at all in the first act. The sameness in dress grows somewhat wearisome after awhile, the first act running an hour. In one number later the "ponies" wear the prettiest costume scheme observed in ever so long.

The theme holding "Palm Beach" together is of the strife for a girl's love. The rivals are a "fly" American boy and a Spaniard. The girl is an American with a French accent. No explanation is offered where she secured it. Her mother, presumably a widow, pitches her tones very low, and does not affect a foreign tongue.

The scenes are supposed to occur at Palm Beach during the three divisions of the day—morning, noon and night. The tale is held to consistently enough, bringing the finale with the girl and American mutually agreed upon marriage, the mother having consented upon learning the Spanish "nobleman" is a former director of a barber shop.

Place "The Behman Show" upon any average stage and it will look like a

Broadway production. With the girls, and the music and the comedy, the latter the least of the three, Mr. Singer's show is going to hold up its reputation, but he is fortunate in having the quantity of girls especially, for the comedy isn't nearly strong enough, and the last of the second act will have to be strengthened up.

The fourth number after the rise of the curtain is "The Picture Man." Believing that this is an idea evolved by someone connected with the show, that number, as sung by Lon Hascall, backed up by the "ponies" and a trifle more embellishment, would become the hit of any Broadway show. Mr. Hascall is the leading man.

"Only Up to There" is another song that if Mollie Williams could sing in a "g2" production, she could do just as well as Mollie did Monday evening, even with her French accent, for Mollie can sing a song. Away from all "impersonations" excepting the unconscious one of Anna Held, natural with her, Mollie is showing her class with "The Behman Show" this season. Miss Williams isn't a soubret and she isn't a principal woman as "principal women" are looked for in burlesque. But she is a corking good little actress and comedienne to a limited extent, having an extraordinary ability to deliver pointed dialog tellingly. There are very few girls anywhere who understand how to send a song over better than Miss Williams, who is making herself stand out in burlesque.

But still, Mollie is rather shy on ideas of dress. Not alone shy, but Mollie possesses, and has possessed, an inordinate desire to show her legs. For two seasons everyone attending Eastern Burlesque Wheel shows has seen Mollie Williams' legs. Yet they are not billed as a feature of the show, so Miss Williams' underpinnings could not have created a sensation.

And now, after legs and legs, the old stand-by of burlesque, Mollie (called "Mollie" on the program, which is entitled to a "panning" also) comes on in the first scene as a sweet young girl dressed in white, with some kind of crepe material below her waist, revealing beneath, encased in pink tights, her legs. A low corsage above makes it somewhat of a peculiar costume.

Since Mollie should know how she looks in it, and for fear no one else will tell her, she is informed that her appearance is just exactly as though she were dressing in her room and stopped at her corsets. And so there will remain no doubt in Miss Williams' mind that for herself and her role in the piece this costume should be discarded; she is further informed it would be appropriate dressing for a "couch" dancer. While pretty strong for Mollie personally, she appeals even more without her legs showing.

Mollie doesn't change this dress all through the first act, another mistake. In the second scene she wears two dresses, the second only, a pink gown, at all becoming to her.

This is Mr. Hascall's first season in burlesque, according to report. He carries his role very well, better at some moments than at others, not always seeming altogether at ease, as the light slangy comedian, a fellow who knows all "the ropes."

Mr. Hascall affects solid colors in clothes, appearing in green and white suits. In between he wears evening dress on which either the tailor trimmed him good, or he has lost weight of late.

A duet by Hascall and Miss Williams

called "Ain't it Hell to Be Poor?" with illustrated living subjects came near doing a flop. The sentiment possibly may have been too near home at the Olympic.

Another song, "Spain," sung by Victor Cassmore, the very good Spaniard of the piece, did a double somersault.

Among the comedy bits is some baseball business between Mr. Hascall and Miss Williams, adapted upon the lines of Ray Cox's work, and some funny table setting by Joe Barton, the second comedian, who looks to his grotesque make-up for main support.

Margaret King is prominent when singing "Give Me That Two Step," a good "rag" and a better idea. Miss King should be given more. She looks well sings well and carries herself as though capable of handling opportunities not allotted her. Lillian Herndon is the third principal woman, playing the mother conventionally. It could not well be done otherwise.

Much of the dialog containing laughs is old or used by others, but still there are a considerable number of laughs in it. The general comedy is insufficient, though but one low comedian, Joe Barton, having anything to do.

The specialties were the Five Salvaggis, a riot, obliging the Courtney Sisters, who followed with a "coon" song to leave the stage while the whirlwind dancers returned for another bow. Then the Courtney Sisters sang, and repeated the same thing, one of the girls finally asking the audience to please desist, as she was suffering from a cold. These Courtney girls are in the chorus ranks. One has a deeply-placed voice, admirably suited to the "coon" melodies. In the second act with "Silvery Moon" they again scored a big hit while leading the number. There is nothing extraordinary about the young women, excepting the girl's heavy and pleasing voice, but they just fit where they are placed, it seems.

Between Hascall and Barton is worked a double catch line, Barton calling out "Be upright and honest," with Hascall taking up the last word with "Fearless and bold," drawing out the "bold" into a deep bass note.

"The Behman Show" is all new, even to a grass mat, the most elaborate and best piece of work in that line seen on any stage. In a few weeks Mr. Singer's company will be in its stride, and with those girls—and Mollie—will clean up all along the line. *Sime.*

Sbraccias' Italian Military Band, an organization of twenty-two pieces, has been placed for the Inter-State time by Fred Zobedie, opening in November. The band carries a soprano soloist. It is about the biggest number ever booked for the Inter-State, in size and salary.

B. A. Rolfe will arrive in New York about Sept. 25, with four new acts, and the Lynn Brothers, English comedians, first time over. The Brothers take comedy roles in Rolfe's numbers.

There is no mystery why Morris can outbid the United for new acts under these conditions. For every act Morris pays a premium for, he can shave off enough from acts on the "barring sheet" to average up his salary list for the week.

TOWN TALK.

Miner & Girard have set a mark for all well meaning burlesque managers to shoot at. They run a subtitle "The Best Show on the Road" under the main heading to their production, and it will take a vast amount of enterprise to disprove their claim. The audience at the Bon Ton, Jersey City, last Friday evening took right hold of the situation and there was applause and appreciation for the multiplicity of good points which developed during the performance.

In the large company of principals and chorus folk, there are no laggards and the result is a spirited entertainment, smooth running and at all times worth while. The costuming is a revelation in coloring and ingenuity of designing, and the material evidences a heavy investment. Thirteen scenes are displayed during the two acts into which the piece is divided, and the running time, exclusive of the intermission, is about two hours and a half. The scenic offerings start with "The Garden of Eden" and the finish is in the infernal region. In framing up the "plot" there is a reckless mixing of historic and biblical lore. Nobody seems to have been neglected in the list of characters. Adam and Eve, Noah, Captain John Smith, the Emperor of China and King Solomon are only a few in the long list of celebrities which are "doubled," and in many instances trebled by the principals. From end to end the piece is a hodge-podge of "bug house" foolery and there is an average of a good laugh a minute all through the show.

James Francis Sullivan, James Mullen and Sam Hearn carry the burden of the male element in the company, Blanche Latell is most conspicuous for cleverness among the women, although Annie Mullen and Margaret Lane contribute earnest efforts. Miss Latell has a character creation quite apart from anything yet shown in burlesque. It is a type as original and fully as humorous as Rose Melville's "Sis Hopkins," but is in no manner a copy thereof; simply a crazy creation, ridiculously funny and a credit to Miss Latell's genius and inventive capacity.

Mr. Mullen does good work behind a set of whiskers, a production in themselves. He has a splendid idea of the requirements of travesty acting, and is possessed of the right sort of a voice for that line. Sullivan contributes lively comedy, and has been entrusted with a great deal of responsibility for the success of the offering. While his methods are not always distinct he attains the desired results.

Hearn as the sheriff behind the star is a strong feature in bringing out the tide of good fun which flows from scene to scene. His part is played as a companion piece to Miss Latell's character. When these two are on view, the laughs pile up the thickest.

William Elliott and James West run through the piece as a pair of eccentrics, dancing in and out to one strain of music, and repeating time after time the "ef-a-soffa-loff" and "ef-a-soffa-dill" from which they acquire their titles. They introduce a dancing specialty near the end of the show which vastly pleased the audience and won for them the best applause of the evening.

Twenty girls, possessed of a high average of grace and good looks, are in the eleven musical numbers, changing costumes

every few moments, each time appearing more gorgeously attired than before. The scenery seems to have been ordered in wagon-loads; it is attractive and appropriate and is in line with the enterprise that has been shown in placing the outfit upon the road.

"Town Talk" is sure to get the money. Walt.

TIGER LILIES.

Dinkins & Drew's "Tiger Lilies" don't show the much talked of elaborateness that was to prevail in burlesque this season. Two scenes only are used. Each amounts to little more than a bare stage. The costumes could hardly be termed gorgeous. The sixteen girls make about seven changes, all of the conventional type. The choristers do a good deal for the show. There are no less than four girls who should be given a chance, for there is but one female principal.

The opening piece, "A Hot Night in the Rockies," has nothing particularly new or funny. The only laughs gathered are entirely due to the efforts of the comedians and not to the material with which they are burdened. Jack Mathews' (who wrote the piece) idea of humor in this piece at least, goes no further than shooting blank cartridges. When it seems as though peace should be declared someone commences shooting things up again. There is but one funny incident derived from this source, and it is not new.

Of the several musical numbers, one received recognition, "My Kangaroo," sung by Jack Dunham, but "made" by the chorus. The "Grand Finale" was quiet.

After the poor opening, it was hard to figure how anything could save the show, but that's just what "The Burlesque Stars on Parade" did. It turned what promised a certain failure into a goodly success. And as it is always better that the burlesque should be the funniest, this came out just right. No one is given credit for the afterpiece, but right here is where someone really deserved credit. Burlesque has had many "reviews" in the past two seasons, but all clung to the "Broadway Stars," as a rule merely names to burlesque audiences. With stars from burlesque, however, the audience are right at home. As each favorite showed, they stood by loyally.

The introduction of "Al Reeves," an Eastern Wheel feature, was rather strange for a Western Wheel show. The "Billy Watson" and "George P. Murphy" bits brought the most returns. Watson's "Salvation Army" number was given in full. Murphy's "Garden House" was exceedingly well done.

A Scotch dance backing up a Jack Lorimer number, was the strongest chorus work in the burlesque, the girls doing very well with the Highland stepping. "The Cubanola Glide," led by two choristers, was snappily put over. These two young women could easily stand more prominence.

Billy Spencer is featured with the "Tiger Lilies" as chief funmaker. His very good character is always to the fore. Spencer is an Irishman of the Johnny Ray type. He is doing his best work in the burlesque as "Master of Ceremonies," introducing the several "stars" who appear at a benefit. Much of the fun comes from his dislike of a German and is modeled after his work with the Watson show last season. Spencer leaves the straight and

narrow path once or twice. Perhaps he was just roughening it up a bit for the house (Bowery, last week).

Sam Mann plays to Spencer in both pieces; as a Hebrew in the opening, and as the "George P. Murphy" "Dutchman" in the burlesque. His Hebrew is different from the many others, in both make-up and delivery. Mann looks like an ordinary sized man, who had become long and lean from lack of food. His appearance alone is funny enough and the sincerity of his work recalls Joe Welch, whom he does not copy in the least, however. As Murphy Mann was quite as good in the burlesque, although he lacks opportunity.

There is really no one else of great importance in the show. Marty S. Ward does a good bit as a foolish "kid" in the opening, but is not a satisfactory "Jack Lorimer" in the burlesque. Al Paterson is the "bad man," responsible for most of the shooting in the first part. He does very well as "Give-Me-Credit-Boys-Al Reeves," in the afterpiece. Charles E. Redd puts up a nice "straight" for Spencer in the burlesque. Mae E. Hadley is the only woman principal. She is rather heavy, good looking, with a very nice voice, and displays a pretty wardrobe.

Of course, this takes no account of "Zallah," "The Dancing Venus," as a regular, for she was the extra attraction, with her dance as a finale. Zallah does not dance in her bare feet, and Zallah does wear fleshings, but Zallah has managed to show more in a different way than any of the foolish dancers. You need no imagination to discover Zallah's "art"; all you need is sight. The house didn't go wild over the exhibition, too funny to be disgusting.

Three acts were billed for the olio, but only one appeared,—Sam Mann and Co. in "A Monday Morning Rehearsal." Most of the company is utilized for it. It is capital. The piece aided the burlesque in covering the many other faults of the show. The idea is a Monday morning rehearsal in a vaudeville theatre. Sam Mann is the orchestra leader, a "Dutchman" who loves his beer. In it Mann is extremely funny from the time he arrives in the orchestra pit, after he has held up the rehearsal an hour until he leaves following a wordy battle with the stage manager, in which he breaks his fiddle over the manager's head. The several turns are introduced. With each Mann has a controversy, each funnier than the other. The piece is a bit crude at present, but with working it will turn into a corking act. It is running forty minutes now. It could be cut to thirty with very little fixing. If arrangements could be made in the various theatres to have Mann work from the orchestra pit the piece could become a valuable laughing number for vaudeville at any time Mann wishes to place it there.

The house did not enthuse over the "Tiger Lilies" Friday night, although they liked the comedians. The first part should be overhauled immediately. It is lamentably weak. Dash.

The Musical Cates, billed to appear at Hammerstein's next week, have lately received a saxophone which they allege is the largest in the world, measuring six feet three inches in height. The act also claims to possess the smallest saxophone ever made.

COLLEGE GIRLS.

The Spiegel Amusement Co. is sponsor for this new organization which made its debut last week in the Eastern Burlesque Wheel, first presented at the Gayety, Williamsburg. If its early showing is any augury it is going to be one of the leaders in the Columbia Amusement Co.'s tour. It has splendid comedy values, a decidedly high average of novelty, clever people, new faces and bright dressing. One of its most prominent marks is excellence in the last-named particular. The fact that a dress-making firm is interested in the enterprise may, perhaps, have something to do with this.

It is a long time since a burlesque show has presented a costuming scheme approaching so closely the best modern taste in stage dressing. In the whole repertoire of changes there is scarcely a spangle. Pretty subdued color effects and skillful blending of tones are the dominant notes. No better argument could be offered than that of "The College Girls" in favor of the plan of leaving costuming in the hands of the costumer. It stands to reason that an expert in this line knows more about the subject than a burlesque manager, who is concerned in the strictly commercial end of his business.

Of all the costumes May Florine Linden, who was at one time a member of "The Bostonians" and possibly for that reason is featured in large type, has the pick. She showed three or four extremely pretty models, the prize of the collection being a draped black silk affair that fitted her within an inch of her life. For burlesque purposes it was a close approach to perfection. Miss Linden, one of the features, put forth by William Gane during the last days of the Manhattan Theatre, New York, was admirable as prima donna. In burlesque she is highly impressive. Her voice is a big factor in the "numbers," and at all times she has a fine, graceful stage presence, giving the show a decided flavor of real musical comedy.

Except for one or two pieces of business where the familiar burlesque matter entered into the routine, this resemblance to the higher class grade of entertainment is extremely prominent. The handling of the chorus might have been the work of a Broadway producer, and there was not a number that had the mark of the old-time burlesque routine.

Another detail that entitles the show to credit is that the "review" scheme has been passed up. Appeal is made along straight lines of lively comedy, good numbers and novelty.

At the head of the comedy department is Joe Fields, formerly of Fields and Woolly. His German is always funny. As the producer of many burlesque offerings he has proven his ability to stage good material. Opposite to him is an Irishman, played by George Scanlon, a conventional sort of comedian, but who gets several capital bits over in team work with Fields. R. G. Knowles is the straight, a rather inconspicuous member of the cast, but of value when he helps the other two toward the building up of points. His dressing was irreproachable.

The show just now is rather burdened with plot and two young light comedians in the persons of Willy Weston and Ed Harris, who have an unconscionable amount of dialog to get across. Neither is a good reader of lines, going through

his talk with the air of having a disagreeable duty to perform and a burning desire to get through with it as quickly and painlessly as possible.

When they were concerned in comedy business or in leading numbers they managed satisfactorily, but in straight exchange of talk they fell down lamentably. Perhaps this was due to the foolish talk, but certainly the dialog could not have been as uninteresting as they made it seem. Weston's olio specialty, a series of impersonations including Cliff Gordon and Bert Williams, and the only olio number in the show was a big hit. Two other specialties were worked in during the burlesque by Grace Childres and Fanny Brice, both substantial applause getters.

These two are the soubretts of the cast. They are lively enough and undeniably pretty dressers, but neither does any dancing to speak of. This rather injured their general average of effectiveness.

Edith Palfrey as an adventuresome looked the part of the gorgeous Parisian, and wore several ravishing frocks, but her accent was never made in France. She helped out the picture, though, and was of some importance in the plot.

The book by Edward P. Moran has all the consecutive narrative of a regular musical comedy, a serious drawback, as certain of our very best promoters of musical comedy have discovered to their lasting chagrin. The "College Widow" (Miss Linden) refuses to marry Heine Schmitz (Joe Fields) or Dennis McFadden (George Scanlon) unless they come to her without money. The comedy arises during the burlesque out of the unsuccessful efforts of the pair to lose their money in one way and another and the persistency of fate in loading winnings upon them.

In the end the widow throws both of them down and marries a "dark horse" in the person, of course, of the "straight," R. G. Knowles.

Right here it becomes pertinent to ask just what right this same Knowles has to the use of that name. Even supposing it is his own by baptismal rite, the title has become the trade mark of a very excellent comedian, R. G. Knowles, who bills himself by the initials only, as this Knowles is also doing.

It would never do to pass over one Miss Hendrix. Until well toward the end of the show she appears as a lowly chorister, but her big female baritone voice dominated all the ensemble songs and attracted attention. Although the audience had placed her she was not identified by name until leading an Amazon march. This was the only number in which there was a display of tights. Of the eighteen girls a dozen wore Hussar costume, while six others appeared in a curious white uniform that was the single example of ugly dressing in the show's whole wardrobe.

A male quartet appeared for a short routine of straight singing in the first act (it is a two-act piece) and later worked from a box with one of the female principals.

The music is admirable. It has many capital melodies and several specially written songs.

Altogether "The College Girls" marks a distinct advance in the burlesque average. It is the sort of show that the business needs, and the more either of the Wheels contains, the better for burlesque in general. Rush.

JERSEY LILIES.

W. S. Clark has a good show in the "Jersey Lilies," this week at the Murray Hill. That is, Mr. Clark is going to have a good show when it is boiled down. Just now there is too much show; too much olio; too many principals, and the straining process should commence at once.

There are three principals in the show who can always take care of it. They are James E. Cooper, Leon Errol and Fannie Vedder. On the program nineteen leading people are listed for the first part, "Twisted Mix-ups." Of these some belong to a quartet, some to an acrobatic act, while the olio provides others also. An important part is entrusted to Ed Hughes. It is an Irishman, but Hughes seemingly can make nothing of it. In the olio, though, he is an Irishman in a boxing match with Helen Foster. The act opens the vaudeville department.

To place any character alongside Leon Errol's "Dutchman" would render it difficult for the other fellow. Errol fills the caption of "a good performer" perfectly. He is one of the best of Germans and even a better comedian, for Errol makes comedy in his every move and gesture. His expression is funny when he wants it to be. There are many "Germans" who have caught the bright lights of production who can shake hands with themselves that Errol wasn't noticed first by whoever picked them out.

There has not been anything funnier in the "Dutch" line seen than during the conversation between Errol and Alf P. James as a major. The humor is caused by Errol, although credit should be duly given James for his blustering retired army officer. He is an excellent "straight," and did as well with the old sailor in the olio sketch of James, Mackay and Croix. As a matter of fact that sketch without Mr. James would have been ridiculous.

"Bluch" Cooper hasn't much to do in either part, but "makes" his role of a "grouch" in the opener good for many a laugh. It's funny enough for anyone knowing "Bluch" to see him attempt a serious mien. His mouth alone, regardless of how "sore" he may be, always looks ready to laugh.

In the olio "Bluch" and Lucia Cooper just ripped the roof off with a parodied medley for the finish, as good a parody and parodied medley as has ever been sung, because not alone are the lyrics bright, including the latest popular songs, but the idea upon which the medley is strung is humorous in itself. There are new songs and talk in the act, a hit from its opening.

Miss Cooper wore a particularly nice gold dress at the commencement of the show, but when she led "Don't Go in the Water" in brightly colored tights, Lucia made the chorus behind her look like a lot of little sparrows. In the burlesque she appeared in black tights. Miss Cooper sang the number very well. All the choristers are becoming arrayed in bathing costumes, but are too freely handled by the men in the "business" of the number. This again occurs later.

A complete surprise was sprung by Fannie Vedder in the burlesque when she entered as a country bumpkin girl, who always adds an "s" to everything said. Playing the part well, Miss Vedder caught many a laugh with her "s" matter, very funny and never heard before for continuous use. She arranges her own pro-

nunciations. For instance, instead of saying "sostrich" for "ostrich," Miss Vedder called it "anostrich." She works very hard and looks good all during the show, having an olio act with a quartet behind her. Fannie ought to make that quartet declare whether they are singers or dancers. The decision either way won't make any difference, but they should stick to one line.

One Katherine Leslie has a prominent role with a number of songs to lead. Miss Leslie is hardly equipped for the show.

There are seventeen chorus girls and six "ponies" with but few having any sort of looks. The "ponies" continually wear wigs, without dancing often or very hard.

The burlesque is called "A Love Potion." Both this and the opening were written and produced by Mr. Errol. The characters are much changed in the afterpiece, running more to the conventional with the "rubes" and Cooper as a smooth fellow, while Errol retains his "Dutchman." Errol and Miss Vedder score an enormous hit with an eccentric dance.

There must be from thirty to forty minutes taken out of the show. This might include an act out of the olio, but when that has been accomplished a fast, funny entertainment should be left, for everything is there.

The songs have been well selected, and are well put on, the dressing (for the chorus) is neat, and the comedy does not run to the hackneyed. Two distinct hits are made in the fun department. The "table scene" in the burlesque, fashioned upon a similar one from "Bandanna Land," and "Bluch" Cooper reading a brand new and funny set of "sea rules." But "Bluch" ought to drop that "funeral" joke in the olio.

Three Alvarettas, New Acts. *Sime.*

ORPHEUM.

Either the larger part of Brooklyn's feminine population is still in the country, or the lure of Coney Island continues to work, for upon its 1909-10 opening for the season Monday evening the Orpheum, the most popular playhouse in the "Baby Borough," held only a sixty per cent. audience, although the show which Percy G. Williams had provided should have been good for capacity.

Minnie Dupree, newly arrived from the legitimate with a new sketch, "A Call for Help," would under ordinary circumstances in the full of the winter season be a strong drawing card, but Monday night her presence seemed to have no bearing on the attendance. The same might have been said for "Peter," the much-advertised "monk," moved over to Brooklyn from Hammerstein's Roof.

A considerable proportion of the show's features comes from the same place, aside from the new acts, of which there is an unusual majority. Beside Miss Dupree, Leona Thurber and Harry Madison appear for the first time in a new sketch, "The Shopping Tour," and Wilfred Clarke and Co. have a new vehicle, "How Will It All End?" All are under New Acts.

La Vine-Cimeron Trio opened the show. The use of a black face clown is something of a novelty in an acrobatic and eccentric dancing routine, as is also the presence of a woman. The latter does a lively routine of dancing, but her knee dress of black could well be replaced by

something of more sprightly shade and snappier model.

Netta Vesta was "No. 2" in her straight singing offering. She gave three songs and passed through nicely. At this point a big laughing number was called for, and the Farrell-Taylor Trio filled the demand exactly. The little organization makes a model variety act. They have effective comedy, handled by the two men of the trio, a bit of specialty material in the instrumental music and a touch of bright, effective dressing by the woman, who makes two very pretty changes. The "wench" sings one song. It first appeared that a sentimental ballad was out of order in the comedy routine, but the singer made it very short and his reward was an encore that would not be denied. The same was true of the xylophone solo by the second man. He cut it short before the audience had had enough and had to repeat. A singing number with well-handled harmony made an excellent finish for the act, one of the most effective laughing sketches in vaudeville. Trovato was "No. 4," a capital "applause" number in the right place. He held the show up following a steady series of laughs. The McNaughtons were the big laugh of the second part, having the spot next to closing. They are one of the few conversational teams that bear repeating.

"Peter" closed the show. Monday evening he went through with very little prompting, although the trainer carried a whip through the whole act. *Rush.*

COLONIAL.

Percy Williams' down town house opened the season Monday with large audiences on hand to enjoy again a line of gilt-edged vaudeville amid surroundings which were as bright and cheerful as ever; for the Colonial's ways seem to add vastly to the general effect of the bills rendered. The opening show was long and enjoyable, number for number. It was 11:30 Monday evening before the pictures were turned on to end the show.

Bert and Lottie Walton started the festivities with a combination act, providing singing, acrobatics and several styles of dancing. The costume changes by the woman in the case lent an interest, and she looked attractive in her dresses and rather cute in the boy outfit, which she donned for the roller skate clogging.

Warren and Blanchard made an easy beginning, working things along to a rousing finish. Blanchard's singing was appreciated, but it was the black-faced Warren who stirred things up and caused waves of laughter when he donned dresses and came forth, a buxom wench and flirty.

Frank Nelson and his skillful company gave their "Thirty Dollar" race track sketch with telling effect. Nelson seems, at times, to rather overdo matters, but the general results are so emphatically what are wanted that the emotions are put to play in full force. "Thirty Dollars" makes eighty sketches out of a hundred look like thirty cents.

"The Sicilian Singers" (New Acts) closed the first olio in a perfect blaze of vocal fervor, and accented the charm and humor of Howard and North's whimsically pathetic little playlet. "Back to Wellington," which immediately preceded the Italian warblers. The audience reached every point of humor and responded to every touch of pathos which Howard,

North and the pretty girl in the sketch brought out, and the act entire scored the hit of the first half.

Radford and Winchester started the last half of the show with a rush, offering much and many kinds of juggling, interspersed with good foolery which never became offensive. The audience had great fun pelting apples for the comedian to catch upon the fork held in his mouth. There was a riot when he caught a whole New England dinner and a department store pitched at him from the wings.

Nora Bayes and Jack Norworth next obliged and proved themselves worthy of their headline position by walking away with a most entertaining melange and the solid hit of the whole show. The audience was impartial in its applause, giving to each a bountiful share of approval. Miss Bayes might have received the most recalls, for the spectators were humbled by the marvelous machinations of the gown she wore and spellbound when she walked on or off. It is certainly some dress, and they certainly present some act.

James Harrigan's forceful and direct comedy methods and his enterprise in keeping his act leavened with new material enabled him to enter upon the tough proposition in following all kinds of talking, singing and juggling and getting away as well as anybody.

Vallecita's Leopards held the attention of the audience in the closing position, and created a creepy sort of admiration for a pretty girl who takes chances.

Walt.

ALHAMBRA.

They are offering a light show at the Alhambra this week, but one that runs with the utmost smoothness and gives every satisfaction. Tuesday evening the attendance was close upon capacity and the audience was more than ordinarily enthusiastic. There were three sketches on the bill, but they were all of a pure comedy nature. The rest of the show held good specialty material.

The Daleys opened with their capital, lively skating turn, on Hammerstein's Roof most of the summer. Sue Smith, with her familiar series of songs and costume changes had second place. She rather overdoes the German patter for the song "In Germany," which she announces as "her latest." It is not of so very recent introduction.

William H. Macart and Ethelynnne Bradford offered a laughable burlesque, "A Legitimate Hold-up" (New Acts).

Harry B. Lester is back with a series of impersonations, song and dances, not much of the last. The imitations are held together and introduced through the medium of a song. "You're Always Sure to Make a Hit With That," warbles Mr. Lester, and proceeds to do as the lyrics say. Among the imitations appear Richard Carle, Sam Bernard, and for the finale of the mimicry Billy Clifford with his dance. Lester occupied the stage twenty-two minutes, a long time for a single turn, although Lester was a big applause getter, taking half a dozen bows after the finish.

Eva Taylor and Co. closed the first part with the whooping farce, "Chums." The plot runs on thin ice at times, the tangle of misunderstanding threatening at every minute to collapse, but it manages

(Continued on page 27.)

VARIETY ARTISTS' ROUTES FOR WEEK SEPT. 6 WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from SEPT. 5 to SEPT. 12, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"G. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A B C D Girls 320 W 96 N Y O
Aballos H & R 779 State Bridgeport
Abdallah Bros Three 1235 Golden Gate Frisco
Adair & Dahn Seaside Chelsea Mass
Adair Art 1011 Newville Av Oak 1st Ill
Adams Taylor Kenyon Pittsburg
Adams Edward B 418 Straud London
Adams Mark Kulcherbocker B R
Adams & Kirk 1533 Broadway N Y
Adams Billy 746 Shawmut Boston
Ader Trio 2238 N 3 Phila
Adelyn Box 249 Champaign Ill
Adler Plo 404 Cleveland Chicago
Ahearn Troupe The Sept 13 O H Pittsburg
Althaus Great Airdome Kokomo Ind
Albani 162 W 30 N Y
Albino & La Brant 212 E 25 N Y O
Alburto & Millar Gaiety Birmingham Eng
Aldrich Blanche 142 Clayton Athens Ga
Alexandra & Bertles 41 Acra Lane London
Alexis & Schall 327 E 25 N Y
Allen Chas H 481 S Morgan Chicago
Allen-Delman-Alton 840 Madison Brooklyn
Allen A D Co 74 Pleasant Montclair
Allen Violet & Co 222 E 14 N Y
Allen Leon & Bertie 118 Central Oshkosh
Allen & Francis 511 Shotwell San Francisco
Allen Ed Campbell Bros C R
Allison Mr & Mrs E Hadjan Conn
All Hunter & All N Y Av Jamaica N Y
Alpha Quartette 121 Washburn Av Chicago
Alpine Troupe Cole Bros C R
Alonso Zoeller Trio Mardi Gras Beauties B R
Alvino & Co West Middletown O
Alvin Peter E O H Amsterdam N Y
Amber Julius 234 North Av Long Island City N Y
Amatis Sisters 104 E 14 N Y
American Florence Troupe Barnum & Bailey O R
American Trio 55 Penn Newark
American Newsboys Quartet Richmond Htl Chicago
Amolotto Three Aumblings Pittsburgh Mass 18 King-
ston Fair Kingston Mass
Anderson & Evans Airdome Jacksonville
Angell Sisters 712 W New York Indianapolis
Apollo Bros 349 W 4 N Y
Apollo Quartet 80 N State Chicago
Araki's Troupe Gentry Bros Show C R
Ardeil Lillian Frivolities of 1919 B R
Arizono Troupe 351 E 18 N Y
Arllington Four Orpheum San Francisco
Armstrong & Verne Union Htl Chicago

GRACE ARMOND

Comedy Characters.
ORPHEUM CIRCUIT.

Arnold & Felix So & Henry Jamaica
Arthur Mae 15 Unity Boston
Arthur Mae Harvard Girls Co
Arville Dorothy 1 W 85 N Y
Astaires The 42 Eldorado Highland Pk N Y
Atkinson Harry 21 E 20 N Y
Atlantic & Fish 453 Alexander Winnipeg Can
Alberta Lee 14 Froebel Ill Hamburg Ger
Auburns Three 335 Beacon Somerville Mass
Auer The 37 Heygate Southend-on-Sea Eng
Auger Geo 12 Lawrence Rd So Ealing Eng
Austin & Sweet 1533 Broadway N Y
Austin The 22 Ward Av Rockville Conn
Avery W E 5006 Forestville Chicago
Avil & Grilum State Fair Lincoln Neb
Ayres Howard 919 Riner Phila
Azards The 220 W 38 N Y

B

Bader La Velle 383 N Christiana Av Chicago
Babe Grimm Dainty Duchess B R

Babe Clark Dainty Duchess B R
Baker Chas Miners Americans B R
Baker Harry 3024 Route W Philadelphia
Baraban Russian Troupe 109 E 118 N Y
Barber Tom 597 Main Hartford
Bards Four Idora Pk Oakland Indef
Ballata The 319 E 14 N Y
Ball & Marshall 220 Lincoln Pl Norwo Pk Chicago
Banbards Flying Toronto Expo Toronto
Banka Geo S 1533 Broadway N Y C
Banks Breasale Duo Orpheum Sioux City Ia
Banyan New Castle Ia
Barber & Palmer 442 State Chicago
Barlowe Billy 622 Dearborn Chicago
Barry Lydia 77 Bay 32 Brooklyn
Barry & Richards Orpheum Sioux City Ia
Barry Mabel 2204 Indiana St Louis
Barnes Reming & Co Majestic Denver
Barnes & Leevina 1533 Broadway N Y
Barnes & Crawford Orpheum Spokane
Barnes & Crawford Colonial N Y
Barnes & Ward 18 Strand London Eng
Barnon's Circus 201 E 47 N Y
Barr Ethel & Co Genl Del Ocean City N J
Barr Nevin Genl Del Ocean City N J
Barron Ruby 20 E 28 N Y
Barron George 2002 Fifth Av N Y
Barrow Billy 1215 Jefferson Av Brooklyn N Y
Barrett Sisters 1904 N 31 Phila
Barrett Geo A 211 Missouri Toledo
Barrett & Bayne 87 Wolcott New Haven
Bartell & Garfield 2699 E 53 Cleveland
Bates & Melville 76 Gregory New Haven
Bates Will Mardi Gras Beauties B R
Baxter & La Conda Clark's Runaway Girls B R
Baxter Sidney & Co Bennett's Hamilton Can
Bayton Ida Dainty Duchess B R
Beam Will 1533 Broadway N Y
Bean & Hamilton 339 Hickory Buffalo
Bean Wm C B 1020 State Atlantic City
Beane Donald 1534 Broadway N Y
Be Ano lino 837 So 24 Louisville
Beard Billy 588 Capitol Av Atlanta
Beaulais Maridor & Co 274 Indiana Chicago
Bedini D 205 W 38 N Y
Bedini & Scott 1020 State Atlantic City
Beecher & Maye Union Chicago
Belmi Musical 340 E 87 N Y
Belford Troupe Ringling Bros C R
Bell Tom Smith & O'Connor 2403 Albemarle Bklyn
Bell Arthur H 488 12 Av Newark N J
Bell Chas H Crystal St Joe Mo
Belliclar Bros Wintergarten Berlin Ger
Belmonte H & P 20 W Missouri Kansas City
Bellow Helen Frivolities of 1919 B R
Bennett Lella Frivolities of 1919 B R
Bennett Trio 204 W 47 N Y
Bennett Sisters Miners Americans B R
Bennett Laura 113 W 74 N Y
Bernard & Klefer 955 N High Columbus
Bernice & Howard 3007 Calumet Chicago
Bernier & Stella 22 Harvard Providence
Benway & Mitchell Union Stanton Va
Berol William 104 P 14 N Y
Berus Clem Frivolities of 1919 B R
Beyer Ben & Bro 1496 Bryant N Y
Behrend Musical 62 Springfield Newark
Bergey Nicola Oriental Village Expo Seattle
Berlina & Brockway 311 Third N Y
Beverly Billy 1534 Broadway N Y
Beverly & West 200 Delaware Buffalo
Biff & Rans 178 Bruce Newark
Big City Quartette Orpheum Seattle
Bimbo The 684 Pacific Av Appleton Wis
Birnes Joe 1533 Broadway N Y
Blisset F Miss N Y Jr B R
Bixley Edgar Miners Americans B R
Blomph Rineer & Wolfe 257 W 44 N Y
Blomph & Hebr Lycium Sidney N S Indef
Blanchard Bros & Randolph Friscoes Lamba
B R
Black & White Trio 405 Columbus N Y
Black Katherine 80 Hill Chicago

Black & Jones 113 W 80 N Y
Black's Marionettes 1009 S San Joaquin Stockton
Bleasings The Hanza Hamburg Germany
Blockroom & Burns Fairhaven N J
Blondell Mysteries & Co 25 2 N Y
Boles Sensational 1219 Vyse Av Bronx N Y
Booth Gordon & Booth 1533 Broadway N Y
Boothigay Quartette Orpheum Minneapolis
Boley May Port Washington L I
Borger G Miss N Y Jr B R
Bowen Zeno & Haydn 302 Chase Av Joliet Ill
Bowen Walter & Crocker Kelt's Phila
Bowen Bros 1533 Broadway N Y
Bowen-Lins & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Boyd's Two 1280 So Decatur Montgomery
Boyer & Bell Del Roy Htl Cleveland
Boys In Blue 240 E 21 N Y
Brachard & Co 124 Bloomington Indianapolis

BRADY AND MAHONEY

"The Hebrew Fireman and the Foreman."
Sept. 5, Allentown and Easton.
Woman Jeffries, "Commissioner."

Brady & Mahoney Allentown and Easton Pa
Brady Owen 44 State Auburn
Bradford The 230 W 41 N Y
Bradley & Ward 2645 Webster Phila
Braunsdon Musical 97 so Clark Chicago
Bransby & Williams 110 Stockton W Pittsburg
Breadon Joe Ellis Nowlin Circus
Breakway Barlowa 201 E 14 N Y
Brennan Sam Devere's Show B R
Brennon & Downing Bijou Battle Creek
Brenner Samuel N 2604 Tully Phila
Brennon Lillian Miss New York Jr B R
Britton Joe & Sadie 827 W 52 N Y
Broad Billy 1533 Broadway N Y
Brockman Sister 2284 Jackson Boule Chicago
Bingham Anna E 28 Exch Binghamton N Y
Brinkley The 424 W 39 N Y
Briston & Briston 708 Lexington Brooklyn
Brook Temple & Co 28 W 31 N Y
Brooks & Denton 670 6 N Y
Brooks & Jeannette 861 West N Y
Brophy Alice Dainty Duchess B R
Brown Dick Brigatours B R
Brown & Sheffall 948 W 59 N Y
Brown Harris & B Riverside B R
Brown Bothwell 407 W 123 N Y
Brownies The F R D No 8 Topeka
Browning & Kellar 2189 E 16 Brooklyn
Browning Mr & Mrs 93 Spruce Corona L I
Bruce Alfred Sam Devere Show B R
Brunette Cycling Vanity Fair B R
Bruno Max C Rialto Elmira N Y
Bryant's Minstrels Coney Is Cincinnati
Brecht Peyser Brighton Brighton Beach N Y
Burke Chas H Reeves Beauty Show B R
Burke & Ulline 636 Buell W Phila
Bunks Four 727 E N E Wash D C
Buckley John Pantages Sacramento
Buhler C H 1636 Putnam Brooklyn
Buech & Alger 2319 N Main Louisville
Burns & Emerson 1 Pl Boileau Paris
Burt & Daughler 145 W N Y
Burtino Burt Al Fields Minstrels
Burton & Burton Reeves Beauty Show B R
Burton Irene Reeves Beauty Show B R
Burton Courtney Reeves Beauty Show B R
Burton Hughes & Burton 432 Stanton Niles O
Burton H R Sherman Htl Chicago
Byers & Herman 3649 Paxton Rd Cincinnati
Byrne-Golson Players Airdome Pawhusk Okla

O

Casada Three Airdome Greensboro N C
Cesar & Co Continental Htl Chicago
Cahill William 345 7 Brooklyn
Cameron Al Majestic Chicago
Cameron & Byrne 41 Barlette San Francisco
Camp Ship Avenue Girls B R
Campbell & Adams Potts New Haven
Campbell The 121 W 101 N Y
Campbell & Brady Hastings B R
Campbell & Carlton 2218 Ben-enbursat L I
Carbrey Bros 6 Oxford Phila
Cardowine Sisters 13 Canterbury Rd Liverpool Eng
Carle Hilda 227 Riverside Drive N Y
Carlin Bob 913 Prospect Buffalo
Carlin & Clark Orpheum Butte
Carlos Troupe 104 W 40 N Y
Calvert Mable Sam Devere's Show B R
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Carmen & Engher 962 E 34 Brooklyn N Y
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Carrays The 19 Perry Pittsburg
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Carter Harriet Reeves Beauty Show B R
Caulfield & Driver Normandie Htl N Y
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Chadwick Trio Mt Ephraim N J
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Cherle Doris 23 E 40 N Y
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Chevalier Co 1553 Rway N Y
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Chocheats 12 St Louis Me
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Clark & Turner 146 W 64 N Y
Clarke Wilfrid Lambs Club N Y
Clare's Animals Circus Jamestown N Y
Clandius & Scarlet 248 W 26 N Y
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Clayton F A Woodlawn Rd Bedford Pk N Y
Clayton Bessie New York Roof N Y
Clermontas 115 W 80 N Y
Clerise Ethel 302 Schermerhorn Brooklyn N Y
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Hamilton
Clifford & Ames 2612 W Gray Louisville
Clifford Dave B 173 E 108 N Y
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Dawson & Gillette 346 E 58 N Y
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Deas & Deas 253 W 30 N Y
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Dempeys The Htl Graymont Deuver
Denny Walter Mardi Gras Beauties B R
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Ehwarto 2381 S Hollywood Phila
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Ellis Joe 57 Heath Somerville Mass
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Emerson Ed 639 2 N Y
Emmett Harry 1115 Paterson Baltimore
Emmett Hugh Mr & Mrs 6702 Phinney Av Seattle
Emmett & Lower 419 Pine Darby Pa
Emmett Grace Maple Crest Foxboro Mass
Engel Lew 2234 Canney Brooklyn
Englebreth Geo W 300 W 5 Cincinnati
Engliah J A 249 W 30 N Y
English Belle Four Long Acre Bldg N Y
Engismarelle 252 Flint Rochester
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Estelle & Cordova Dumore Chicago
Eugene Trio 258 W 26 N Y
Evans & Lloyd 9023 E 12 Brooklyn N Y
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Everett Ruth Brigandiers B R
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Falk Billy 419 Albany Rochester
Fantas Two 211 E 14 N Y
Farliardan Doll Irene Htl Bexford Boston
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Farrell Billy Moss & Stoll London
Faurant Marie 70 E 116 N Y
Faust Tim 703 Jennings N Y
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Fluke & McDonough 272 W 107 N Y
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Fitzsimmons & Cameron Sherman Htl Chicago
Flatco Alfred J Luna Pk Cleveland Indef
Flemu & Suratt Majestic Evanaville Ind Indef
Fleming Mamie Htl Fortescue Atlantic City
Fletcher & La Pierre Aldrome Palestine Tex
Fletcher Chas Leonard 121 W 42 N Y
Flick Joe Brigandiers B R
Florence Nellie Frivolities of 1919 B R
Flynn Earl Candy Kid Co
Fogarty Frank 261 Wyckoff Brooklyn
Pollett Lonnie 150 E 107 N Y
Fonda Troupe Mabelle 1534 Broadway N Y
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Foster Billy Casino Girls B R
Fournott & Davis 807 S Av Minneapolis
Fowler Almada Reeves Beauty Show B R
Fox & Millership Sisters Majestic Chicago
Fox & Diamond 11 Grandville Av Grand Rapids

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Fraser Highlanders Band Electric Pk St Louis Mo
Frey Fred 301 Grove Scranton
Frey Trio Cook's Rochester
Friend & Downing 416 Strand London
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Fulton May 694 Leoux N Y
Furman Radie 57 Roddington Grove Kennington
Pk London Eng

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Gaffney Girls 494 Madison Chicago
Gallies Emma Knickerbocker B R
Gale Erie 169 Eastern Toronto
Gale Dolly Mardi Gras Beauties B R
Galletti's Monkeys 304 Maplewood Chicago
Garden City Trio Empire Burlesquers B R
Gardner & Lawson 1214 2 Av N Nashville
Gardner Georgia & Co Kenyon Allegheny Pa
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Forks N Y

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Hara Ayeaba Circle Htl N Y
Hardman Joe A 1534 Broadway N Y
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Harmonious Four Gem St Louis Indef
Harowitz David Orpheum Memphis
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Hartsler & Bartell 2424 N Franklin Madison Ala
Harvey Elsie & Boys 140 E 14 N Y
Hatchers The 1512 Broadway N Y
Hawley & Racher 1847 W 11 Phila
Hawley & Halght Bandit's Rest Clarkston Mich
Hawthorne Hilda Colonial Lawrence Mass
Hayden Family 11 State O-hk-w
Hayden Virginia Dempsey's Peoria Ill Indef
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Hughes Musical Trio Orpheum Spokane
Hughes Mr & Mrs Gene 601 W 135 N Y
Hubert Laura American Cincinnati
Hurley Frank J 152 Magnolia Av Elizabeth N J
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Imperial Musical Trio 218 W 11 N Y
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Toys Musical 38 Bushnell Bradford Pa
Travers Belle Trocadero Phila Indef
Trebore 466 Virginia St Paul
Tripp & Veling Ringling Bros C R
Tunis Fay 2374 E 55 Cleveland O
Turner Bert Richmond Htl Chicago
Tweedley John 242 W 43 N Y

U

Urma Hetty 104 E 14 N Y
Usher Claude & Fannie Chase's Washington

V

Vad St Somerset Pa
Vaggies The Barnum & Bailey O R
Vagrants The Three 36 E Broome St N Y
Valadons Lex 407 Thames Newport
Valdare & Varno Hagenbeck-Wallace C R
Van Bros 133 W 116 N Y
Van Billy Orpheum New Orleans
Van Chas & Fannie Maryland Baltimore
Van Eppes Jack 15 W 64 N Y
Vardaman National Htl Chicago
Vardelle Frank & Alina Bijou Racine Wis
Vardon Perry & Wilbur King's Southsea Eng
Vaughan Dorothy Orpheum Vancouver B C
Venetian Musicians 275 Eagle St Paul
Vedmaro Rena 749 Amsterdam N Y
Venetian Musicians 275 Eagle St Paul
Vera Barrett & Co Majestic Provo Utah
Verdi Joe Bunch of Kids Co Indef
Veronica & Hurl Falls Celeron Pk Jamestown N Y
Vasco 41a Acre Lane London Eng
Victorine Myrtle 223 Scott Frisco

Vincent Sisters 48 Centre New Rochelle
Vincent & Rose 520 Olive Indianapolis
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W

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Ward Dorothy Miners Americans B R
Ward & Harrington 418 Strand London Eng
Ward & Hart 1909 South 11 Phila
Wartenberg Bros 104 E 14 N Y
Wagner Her 145 W 127 N Y
Waller & Magill 180 Leonard J City Heights N Y
Walshburi Walter 1918 South Bedford Ind
Walsh May 28 Bedford Court Mansions London
Watermelon Trust Sam Devere's Show B R
Watson & Baker 2924 Reno W Phila
Walker Nella Orpheum Oakland
Walsh Lynch & Co Colonial Norfolk Va
Walters Mr & Mrs Julia Bedford Ind Indef
Walshour Trio Orpheum Seattle
Walton Irvin 74 W 101 N Y
Walton Bert & Lottie 200 E 14 N Y
Walton Fred & Co Lamb's Club N Y
Ward Billy 192 Myrtle Brooklyn
Waters Tom Orpheum Portland Ore
Wardell Harry 1553 Broadway N Y
Warren Faust 242 W 43 N Y
Warren Bob 207 E 14 N Y
Warren & Francis P O Box 648 Cheyenne Wyo
Warren Bert Keystone Bldg Pittsburg
Washburn & Douglas 434 Third Brooklyn
Washer Bros Box 100 Oakland Ky
Watkins William Big Review Co B R
Watson Sammy 13 Orpheum Salt Lake
Watson & Little 506 Van Cortland Av Lowerre N Y
Wayne Ethel 142 W 49 N Y
Weadick & La Due Star Monessen Pa
Weavers Flying 1553 Broadway N Y
Weber Chas D Orpheum Portland
Webb Fanny Ellis Nowlin Circus
Welch Jos & Cecelia 248 Fulton Buffalo
Welch Jan & Co Buffalo Bill C R
Weirford Lew 433 N 4 Phila
Wells R C Palace London Eng Indef
Wells Maxine Pullman Htl Hot Springs Ark
Wenrick & Waldron Richmond Htl Chicago
Wentworth Vesta & Teddy Alhambra N Y 13
Kelth's Boston
West Madeline 116 E Sullivan Olean N Y
West Sisters 310 Grove Brooklyn
West Frankie 218 W 46 N Y
Weston Willable College Girls B R
Wharton & Mobler 203 Kenzie Chicago
Whetler Sisters 2103 Norris Phila
Whiting Irma Swan Ia
Whitman Bros Hathaway's Lowell
Whitman & Davis Lynches Woonsocket R I
Whitman Frank Ross' Reeds Lake Grand Rapids
Whittle W E Farm Caldwell N J
White & Revelle 215 E 38 N Y
White Porter J Cook's Rochester

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AND
MINDELL KINGSTON
Sept. 6, Orpheum, Oakland.

Whitehead & Grierson Fish Lake Marcellan Mich
Whiteley & Bell 1463 Broadway Brooklyn
Whitford Annabelle New York Roof N Y
Whiteside Ethel Peru Ind
Whitman Frank 133 Greenwich Reading Pa
Wilbur Carl 418 Strand London Eng

Wilbur Clarence Htl Atlantic City
Wild Al H 538 19 Av Milwaukee
Wildier Marshall Atlantic City N J
Williams & O'Day 1553 Broadway N Y
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Frank & Della Palmyna N Y Indef
Williams Chas 2033 Rutgers St Louis
Williams & Gordon 2223 Indiana Chicago
Willard's Temple of Music 1 Galassville Tex
Williams Helen Privileges of 1919 B R
Williams Gladys Big Review Co O R
Williams & Segal 37 E Robinson Allegheny
Williams & Stevens Pekin Stock Chicago
Williams & Van Allen 301 Queen Portsmouth Va
Willard's Temple of Music 1 Palmdale Pa N J
Willard's Temple of Music 3 Dreamland Coney
Is N Y

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Sept. 6, Star, Seattle.

Wilson Bros Hoffie Bros Maywood Ill
Wilson & Wilson 282 4 Troy
Wilson Lizzie 175 Franklin Buffalo
Wilson Heloise & Amore Sisters 104 E 14 N Y
Wilson & Prater 145 E 46 N Y
Wilson Louis 26 Sheppard Lynn
Wilson Joe & Co Lyric Columbia S O
Winan & Casper Devil's Auction Co
Winkler & Kress Trio 253 W 33 N Y
Winnings Estelle Seaside Providence
Winston's Sea Lions Pier Atlantic City Indef
Winter Winona Princess Chicago Indef
Winters Comedy Four Acker's Halifax Can
Winton & Eaton 33 Atlantic Seaside Providence
Wobham & Luckie 718 E 6 N Y C
Wolfing's Stallions 21 E 47 N Y
Wolford & Bugard 150 W Congress Chicago
Woodall Billy Arcade Durham N O Indef
Woodhill Harry Ltd Lifters B R
Woodward Ed & M Orpheum Brockton Mass
Woodman Harry Ellis Nowlin Circus
Wood Bros Bell Oakland
Woods & Woods Continental Htl Chicago
Wooley Mark Knickerbocker B R
Wordette Estelle Dominion Winnipeg
Work & Ower Majestic Johnstown Pa
World & Kingston Orpheum
World's Comedy Four 255 W 43 N Y
Wormwood's Dogs & Monkeys 555 W 49 N Y
Worthleys Orpheum Omaha
Worton Beale 529 W 185 N Y
Wright Lillian & Boys 455 W 46 N Y
Wyckoff Fred 13 Orpheum Allentown

Y

Yackley & Bunnell Lancaster Pa
Yalto Duo 220 W 39 N Y
Yamamoto Bros Winchester O
Yoman George 4566 Gibson Av St Louis
Yersa Ernest East End Pk Memphis
Young E F 407 W 123 N Y
Young Ollie & April 58 Chittenden Av Colum-
bus O
Young Lena Arcade Durham N C Indef

Z

Zaino Joe 41 So 52 Philadelphia
Zaniga The Room 8 418 Strand London Eng
Zanora & Berg Exposition of Hygiene Rio de
Janeiro Brasil S A
Zassell Vernon & Co Corso Zurich Switzerland
Zeda H L Midland Htl Pueblo
Zech & Zech Crystal Denver
Zanton Bros Gollmar Bros C R
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R
Zolas The 918 E 6 Los Angeles Cal

CIRCUS ROUTES

Barnum & Bailey Sept 6 St Joseph Mo 7 Topeka
8 Salina Kans 9 Great Bend 10 Hutchinson 11
Wichita 13 Bartlesville Okla 14 Coffeyville Kans
15 Joplin Mo 16 Springfield 17 Pittsburg Kans
18 Chautauque Kans
Buffalo & Pawnee Bill Sept 6 Omaha Neb 7
Nebraska City 8 Shenandoah Ia 9 Maryville
Mo 10 St Joseph Mo 11 Leavenworth Kan 12
Kansas City Mo 14 Lawrence Kan 15 Topeka 16
Junction City 17 Salina 18 McPherson 20 Em-
poria 21 Newton 22 Wichita 23 Winfield 24 Paw-

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Next week, Sept. 6, Alhambra, N. Y.
Week of Sept. 13, Keith's, Boston.

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nee City Okla 25 Guthrie 27 Enid 28 Oklahoma City 29 Ardmore 30 Shawnee Oct 1 Colgate 2 McAllister 4 Muskogee 5 Tulsa 6 Bartlesville 7 Parsons Kan

Campbell Bros. Aug 30 Julesburg Col 31 Sterling Longmont 4 Boulder Colo 6 Simon 7 Goodland Kan 8 Norton 9 Phillipsburg 10 Lebanon 13 Belleville

Cole Bros Sept 4 Kingston Ont 6 St Catharines 7 St Thomas 8 Chatham 9 Windsor 10 Montpelier O 11 Wabash Ind

Cosmopolitan Shows Sept 6-13 Granite City Ill Dede Fluke Sept 6 Frankfort S D 7 Watertown 8 Castletown 9 Volga 10 Lake Benton Minn

Gentry Bros Sept 6 Lexington N O 7 Althermarie 8 Mocksville 9 Salisbury 10 Concord 11 Charlotte 12 Moonsville 14 Statesville 15 Newton 16 Hickory 17 Morgantown 18 Asheville 20 Morian 21 Henrietta 22 Shelby 23 Gaffney S C 24 Gascon 25 Rockhill 26 Winesboro 28 Columbia 29 Orangeburg 30 Charleston S C

Gellmar Bros Sept 6 Winterset Ia 7 Stuart Ia 8 Avoca 9 Audubon 10 Soc City 11 Jefferson Ia 13 Eagle Grove

Hagenbeck-Wallace Sept 6 E St Louis Mo 7 Alton Ill 8 Louisiana Mo 9 Columbia 10 Moberly 11 Boonesville 12 Sedalia 14 Clinton 15 Nevada 16 Parsons Kans 17 Lamar Mo 18 Carthage 19 Rogers Ark 21 Pierce City Mo 22 Vinito 23 Clarence Okla 24 Okmulgee 25 Sapulpa 26 Tulsa Oct 5 Ada 6 Randolph Okla

Miller's 101 Ranch Sept 18 Ada Okla 19 McAllister 21 Durant 22 Dallas Tex 23 Gainesville 24 Wichita Falls Oct 5 Dockhart 6 Smithville 7 Houston Tex

Morris & Rowe Sept 9 Montpelier 10 Huntington 11 Altice 13 Sullivan 14 Jacksonville Ont Can Patterson Shows Sept 6-11 Sioux Falls S D 12 Preston Lake S D 20-26 Sioux City Ia

Parker Show Sept 12 Milwaukee Wis

Ringling Bros Sept 6 Oakland Cal 7 Santa Cruz 8 Salina 9-13 San Francisco 14 San Jose 15 Stockton 16 Fresno 17 Visalia 18 Bakersfield 20 Santa Barbara 21-22 Los Angeles 24 Santa Ana 25 San Bernardino 26 Maricopa Ariz 28 Tucson 29 Benson Ariz

Robinson John Sept 7 Litchfield Ky 8 Beavers Dam 9 Morgansfield 10 Marion 11 Paducah Ky

Sells-Floto Sept 6 Bluefield W Va 15 Lexington Va 16 Charlottesville 17 Richmond 18 Newport News 20 Norfolk Va Oct 7 Sumter S C 8 Florence S C 9 Charleston 12 Savannah Ga 13 Yemassee S C

Spark's Sept 5-6 Austin Pa

Sun Bros Sept 5 Memphis Tenn

Yankee Robinson Sept 1 Lucerne Minn 2 Lake Park Ia 3 Armstrong Minn 4 Buffalo Center Ia 5 Albert Lea Minn 6 Northwood 8 Ackley 9 Montausa 10 Brighton 11 Morning Sun Ia 12 Keithsburg Ill 13 Farmington Ill

BURLESQUE ROUTES

For the week of Sept. 6.
"L. O." indicates show is laying off.

Al Reeves' Beauty Show Music Hall N Y 13 Westminster Providence

Americana L O 13 Star Cleveland

Avenue Girls Bijou Phila 13-15 Luzerne Wilkes-Barre 16-18 Gayety Scranton

Behman Show Star Brooklyn 13 Gayety Brooklyn

Big Review 6-8 Folly Paterson 9-11 Bon Ton Jersey City 13 Howard Boston

Bohemian Empire Newark 13-15 L O 16-18 Chester

Bon Tons Star & Garter Chicago 13 Standard Cincinnati

Bowery Burlesquers Gayety Detroit 13 Star & Garter Chicago

Brigadiers 6-8 Luzerne Wilkes-Barre 9-11 Gayety Scranton 13-15 Gayety Albany 16-18 Empire Schenectady

Broadway Gaiety Girls Star St Paul 13-15 St Joe 16-18 L O

Century Girls Monumental Baltimore 13 Trocadero Phila

Cherry Blossoms Lafayette Buffalo 13 Avenue Detroit

College Girls Gayety Baltimore 13 Gayety Washington

Columbia Burlesquers Gayety Washington 13-15

Apollo Wheeling 16-18 Gayety Columbus

Cosy Corner Girls Dewey Minneapolis 13 Star St Paul

Cracker Jacks Standard Cincinnati 13 Gayety Louisville

Dainty Duchess 6-8 Apollo Wheeling 9-11 Gayety Columbus 13 Empire Toledo

Dreamlands 6-8 Bon Ton Jersey City 9-11 Folly Paterson 13 8th Ave N Y

Ducklings Star Toronto 13 Lafayette Buffalo

Empire Show People's Cincinnati 13 Empire Chicago

Fads & Follies Empire Des Moines 13 L O 20 Gayety Milwaukee

Fashion Plates Buckingham Louisville 13 People's Cincinnati

Fay Foster Bowery N Y 13 Empire Newark

Follies of the Day Academy Pittsburg 13 Lyceum Washington

Follies of Moulin Rouge Euson's Chicago 13 Empire Cleveland

Frolicsome Lambs 8th Ave N Y 13 Casino Brooklyn

Girls from Happyland Garden Buffalo 13 Gayety Toronto

Golden Crook Gayety St Louis 13 Majestic Kansas City

Hastings' Show Gayety Toronto 13 Corinthian Rochester

Irwin's Big Show Gayety Milwaukee 13 Alhambra Chicago

Irwin's Gibson Girls L O 13 Gayety Milwaukee

Irwin's Majestics Alhambra Chicago 13 Euson's Chicago

Imperial's Empire Chicago 13 L O

Jersey Lilies Casino Phila 13 Waldman's Newark

Jolly Girls Star Milwaukee 13 Dewey Minneapolis

Knickers Girls Gayety Hoboken 13 Music Hall N Y

Kentucky Belles Star Cleveland 13 Academy Pittsburg

Lid Lifters Majestic Kansas City 13 Empire Des Moines

Lady Buccaneers Empire Indianapolis 13 Buckingham Louisville

Marathon Girls 6-8 Mohawk Schenectady 9-11 Empire Albany 13 Gayety Boston

Mardi Gras Beauties Gayety Brooklyn 13 Gayety Phila

Maenaders 6-8 Empire Albany 9-11 Mohawk Schenectady 13 Olympic N Y

Merry Burlesquers 6-8 Empire Schenectady 9-11 Gayety Albany 13-15 Bon Ton Jersey City 16-18 Folly Paterson

Merry Maidens Lyceum Washington 13 Monumental Baltimore

Merry Whirl 6-8 Gilmore Springfield 9-11 Empire Holyoke 13 Murray Hill N Y

Miss New York Jr 6-8 Gayety Scranton 9-11 Luzerne Wilkes-Barre 13-15 Folly Paterson 16-18 Bon Ton Jersey City

Morning Noon & Night Avenue Detroit 13 Folly Chicago

Moulin Rouge Folly Chicago 13 Dewey Minneapolis

Pat White's Gaiety Girls Trocadero Phila 13-15 Gayety Scranton 16-18 Luzerne Wilkes-Barre

Parishan Widows Corinthian Rochester 13-15 Mohawk Schenectady 16-18 Empire Albany

Queens of Jardin de Paris Empire Cleveland 13-15 Gayety Columbus 16-18 Apollo Wheeling

Rentz-Santley Gayety Pittsburg 13 Garden Buffalo

Rialto Rounders Murray Hill N Y 13 Casino Phila

Rice & Barton L O 13-15 Empire Albany 16-18 Mohawk Schenectady

Rose Hill Olympic N Y 13 Star Brooklyn

Rose Sybell Gayety Phila 13 Gayety Baltimore

Runaway Girls Westminster Providence 13 L O Sam Devere Howard Boston 13 Columbia Boston

Sam T. Jack's Casino Brooklyn 13 Empire Brooklyn

Scribner's Oh You Woman Gayety Louisville 13 Gayety St Louis

Scoundrels 6-8 Gayety Columbus 9-11 Apollo Wheeling 13 Gayety Pittsburg

Star & Garter Gayety Boston 13-15 Gilmore Springfield 16-18 Empire Holyoke

Star Show Girls Century Kansas City 13 Standard St Louis

Talk of the Town Columbia Boston 13-15 Empire Schenectady 16-18 Gayety Albany

Tiger Lilies 6-8 L O 9-11 Chester 13 Trocadero Phila

Travelers Standard St Louis 13 Empire Indianapolis

Trocadero's Waldman's Newark 13 Gayety Hoboken

Vanity Fair Empire Toledo 13 Gayety Detroit

Washington Society Girls 6-8 St Joe 9-11 L O 13 Century Kansas City

Watson's Burlesquers Royal Montreal 13 Star Toronto

Wine Woman & Song Empire Brooklyn 13 Bowery N Y

Yankee Doodle Girls 6-8 Empire Schenectady 9-11 Gayety Albany 13 Royal Montreal

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Aveto Elmer

Arlington Billy

Anderson Fred

Alberts Elsie

Annis Mrs Wm M

Ashley Edgar

Alden Joe (C)

Adgie Lious

Anderson Ruth (C)

Anderson Vivian (C)

Alberta Mae

Abel Neal

Aldo Martha

Astellia Sisters

Blood Adele

Billy's Seala

Barnes W B

Beckett & Darling

Brady James

Behr Carrie

Burke Dan

Bowser Charles

Bennett Murray

Baker Margaret

Brogdon Guy F

Bond Frederick

Black W W

Brown Fred'k M

Blanchard Arthur A

Bennett Mark

Burley Wm Nixon

Brown Geo B

Burkhardt Geo B

Bard Ed L

Bentley A W

Bowers F V

Blyck D

Berry Alice

Bixley Edgar

Borderverry Col Gaston

Booth W R

Brenon Herbert (C)

Burkhardt Chas (C)

Rand B

Bucher Mame

Beane Geo A

Bender Harry

Berton Cecil (C)

Barnet S H (C)

Berg's Merry Girls (C)

Burns John (C)

Burton & Burton

Bertram Helen

Black Chas L (C)

Be Gar Sisters (C)

Barlow Breakway

Baron Sara (F)

Bruno Gus

Bennett Phil

Braham Michael

Beautvier Wm

Bussey John K

Botta William

Horde-Zeno-Haydn Bros

Burke Grace F

Blanchard Al (C)

Becker Ned (C)

Brandons Mical (C)

Bloxox Joe W (C)

Carlisle May

Comings Jimmie

Co Eds Four

Campbell Musical

Courtright William

Coleman Billy

Coleman Meta

Cooper Irving

Cummings Robt

Clifford Nat

Curtis B

Carmen Bernard

Cooper Lew

Cressay Harry

Crewe Ann (C)

Chandler Juliette (C)

Campbell & Barber

Cowley Harry

Carmen Trio Cara

Coate Charlotte

Crane Frank H

Clare Ina

Carmody Jack J

Cameron Al

Carr Mr

Clifford Edith (C)

Cory Gilda M (C)

Cummings Grace (C)

Carson Flor (C)

Casedy Mable (C)

Chase Currie

Cartmell Chas L

Crawford Ed (C)

Copelands Three

Case Charlie

Clemens James

Campbell & Barber

Curtis B

Carmen Bernard

Clark & Duncan

Dumont George

De Long Winfield

Dixon Harry P

Daly & Brown

Dresser Louise

Dell Chas

Daly Vinie

Darrell Emily (C)

Drew Lowell B (C)

Dalton Phil

De Venie Reggie

Dilla & Templeton

Dreano Josh (S F)

Donoghue Charles

Dorle Phil

Dayton Lewis (C)

De Vesux Wells (C)

Dandy George Dno (C)

Delmar Jennie (C)

Denal Bros (C)

Dorle Bart

Dreano Josh

Dunlap J J

Dean Cliff (C)

Day Anna Moore (C)

Dale Frank

Demain & Rochte

Dressler Marie

Downing Sam

Dugneau Clara (C)

Evans Chas B

Emery Edwin T

Everett Edward

Evans Mr

Ellis Robert (C)

Elacon Rosa (C)

Bunny Carl

Everett Gentle (P)

Ely William B (C)

Fuller Ben

Fletcher Tom

Foy Harry

Fisher Clara

Fulton James F

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Frits Eddie

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FOR SALE, OLD ACT, MSA, ETC.

 AUG. 29th—MEYER'S LAKE PARK, CANTON, O.
SEPT. 6th—LAKESIDE PARK, AKRON, O.

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La Vigne N J (C)
Lloyd Herbert
Leithold Rialto (P)
Lenox Cecil
Lontuga Hilda
Le Clair Harry
Lyres Musical
Landry Max
Levey Louise (C)
Long & West (C)
Marchella Musical
Morris Kitty
Moore Suits
Markle W R
McDonald Mike
Miley Frank
Moore Geo Austin (C)
Mack Chas E
Manhattan Newsboy
Quartet
Macart Wm H
Mann Danny
Morris Leon
Murray Victoria
Mosher Tom
Miller Joe A
Manning Wm
McVeigh John
McNally Beu
McDevitt Joe
Monroe Caryl
Montgomery Billy
Mexican Trio (C)
McGarvey Burt
Marlo Ben
Martin Norman B
Mamblin Hugo
McGurgen Frank
Morris Kitty (C)
Moore Herbert (C)
Mees Mrs T (C)
Miley Katherine
Montrose Edith
Marion George
Mudge & Morton
Morrell Frank
Masius & Masett

Murray E W (C)
McGloin Albert (C)
Moan Gladys (C)
Morton James O
Monahan Nellie (P)
McWaters & Tyson
Miles D
Monahan & Sheehan
Millman Trio
Marion & Dean
Morris Three
Manning Al (S F)
Noss Ferd
Nolan N J
Nelson Billie
Norton Fred (C)
Newton Marjorie (C)
Normans Harry B (C)
Navaro Joseph
Noble & Brooks
Onslow Billy
O'Brien Kittie (C)
Oakley Silvers (C)
Onetti John (C)
Piper Franco
P'caro Luigi
Perry & Gannon
Phillips Bros
Phillips Goff
Perley L R
P'etel Law
Paterson Patty
Peters Jack (C)
Palmer G
Piotti Louis
Primrose Annette (C)
Parkhurst Mary
Pomeroy Edgar
Pringle Aubrey (P)
Probasco Irving
Pizzali Giovanni (P)
Piper Harry (P)
Quinlan Gertrude
Quentin Rene
Reardon Georgia K
Reed Fred
Rogers Wilson
Roth Nina
Rothen J C
Rolland Geo H
Ross Billy

Rommel Ernest
Ritchie E
Ryan Geo W
Rice James
Rees Mrs T (C)
Raffe U
Roe Ed
Robinson Emily
Richmond Florence (C)
Red Eagle Family
Roy John
Ross James B
Ross Ben
Rafael Dave (C)
Rasley Tom
Rees Thomas (C)
Souvenitour Gustav
Sargent Virginia
Swindell Archie
Simpson The
Sully Dan
Sterling & Chapman
Seymour & Hill
Shaw Harold
Sully Lon
Sheehan Joe (C)
Sloan Will E
Stanley Andrew J
Swor Bert
Swor John
Schade Arline
Simpson Cora
St George Jimmy
Shard Claude
Schiller Hubert (C)
Saona (C)
Sawyer & De Lina (C)
Swayer Harry C
Stevens Leo
Stalska Gellawsky
St Elmo Leo (C)
Sawyer Eddy (C)
Swisher & Evans (C)
Stirk Miss A
Stewart F E
Sonora Clara
Shannon Walter
Smith J C (P)
Searies & George (C)

Seville & Peto (C)
Starbuck Lew (C)
Templeton Virginia
Thomas Wm H
Toye Dorothy
Tennish Ed
Usher Mrs Carl
Viller Jack
Vamola Wilmer L
Valois Harry (C)
Valrem Peto (C)
Valdons Les
Van Chas
Wilber Ed D
Weston E W
Wilkinson Mrs O J
Wilfred & Lottie
Williamson Henry
Walters Dorothy
Wartenberg Bros
Warren Fred
Watson Jessie
Williams Sam F
Willard Chas D
Ward & Co Harry (C)
Wade Geo L
Warren Fred
Welsh Joe
Webb Harry L (C)
Wittin & Procee (C)
Wright Harry (C)
Whitman Florence (C)
Worth Manny
Watson Billy W
Whitford Jack
Wren Lew (C)
Weston Frank
Woodford John
Wood Billie
Welch Joe
Word William
Waddell Fred & M (C)
Welch Tint (C)
Youngson William
Young James
Yerxa Ernest (C)
Zink Joseph
Zarrow Jd
Zourke Jack

CORRESPONDENCE

 Unless otherwise noted, the following re-
ports are for the current week:

CHICAGO

 VARIETY'S Chicago Office,
Chicago Opera House Block.

 E. E. MEREDITH }
JOHN J. O'CONNOR } Representatives.

AMERICAN (W. T. Grover, mgr.; agent, direct).—Daly and O'Brien open the show this week, and in spite of the fact that the audience comes late, make good. The talk does not go so well as it would if there were a chance to secure the undivided attention of those in front, but the dancing receives the applause that it merits. The Martini Band, real novelty in the way of musical acts, Francesca Redding and Co., in "Honora," well liked. Helene Pruett (New Act). Genaro and Bailey once more prove that their claim to being "Vaudeville's Favorites" is justified. The Empire City Quartet scores. Svangali Trio, Daphne Pollard and Joe Boganny Troupe, held over.

MAJESTIC (L. B. Glover, mgr.; agent, Orpheum Circuit).—The greatest applause getter at the Majestic this week is Stepp, Mehlinger and King, who banjo, piano and sing cleverly. The greatest laugh provokers are Martinette and Sylvester, one attempting suicide unsuccessfully but very laughably. The real headline is Helena Frederick and her company in the tragic opera, "The Patriot," which scored just as strongly as when last seen in Chicago. Margaret Moffat and Co. are again seen in "Awake at the Switch"—a remarkably clever sketch. Jones and Deely have a novel skit, chuck full of comedy—something along the line needed to make blackface acts more inviting. Oliver Vail sings three songs and remains one of Chicago's favorites. Pellaton and Fornan have an intensely interesting sketch, "A Spotless Reputation," well acted. Elmer Tenley is a refreshing monologist, really funny. Frank Richards and Louise Montrose entertain the audience for eighteen minutes, and Scheda, a Polish violinist, making his first appearance, well received. Ethel and Emma Hopkins (daughters of Col. Hopkins) have an act, "Luna Land," and have good voices, pretty costumes. One of the sisters dances. There is enough dialog to make it an "act." Chris Lane opens the show with a repertoire of comic songs, and some of the same jokes intermingled with new ones, which are entertaining.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—Big business. Bill well liked. "Trimmed," headline, clever. Van Hoven, "The Mad Magician," third week in Chicago, goes stronger every performance. Jolly and Wild well liked. Nadell and Bell, very good. Marengo, Navarro and Marengo score. The Newman, fair. Carleeta, novel contortions. Alice Van in dances of all nations with numerous changes of costumes. WILSON AVENUE (J. G. Burch, mgr.; agent, William Morris).—The bill offered for the four days concluding 29 the best presented since house opened. La Zar and La Zar Co. have their new act going. It looks good. Leon Rogee "imitated" musical instruments until for comedy effect he puts them to other uses. The Caruso Bros. offered their familiar acrobatic act. Bunch and Alger and Jack Hawkins and Co. (New Act). Pictures completed. An hour and a half show is offered for 10 and 20 cents. 30-2: Masius and Verrite, Will Doxray, Lahl, Cecil and Lennox, Lillian Wright and Boys and Jarvis and Marvyn. ASHLAND.—"The Manager's Troubles," 30-2, with an olio provided by Ray Smith, soubret, and Lissie Adams, comedienne. Lee Mack is producing the act, and states business is good. EMPIRE (L. H. Herk, mgr.).—"The Cozy Corner Girls" present a first part called "Room Number Six" with good comedy, original and borrowed. The show was at the Empire last week.

Richy Craig represents a "Dutch" hotel keep with a slapstick and a number of padded stones as his principal properties. Craig is funny most of the time, and clean all the time. Jack Crawford's tramp with a regular "the-trotter's" voice is another principal of importance. The first part is full of funny bits and contains several catchy numbers well rendered. Masie Yale commanded undivided attention while on the stage, and is a corking good soubret. One of the funniest scenes in the first part is handled by Jess Mardo and Belle Hunter, both supposed "bad people" from the west. It is an exact duplicate of the one in "The Kentucky Belles"—the "slap and kiss" bit. How it happened no one knows yet. The opener of the "Cozy Corner Girls" will not start anything, but for burlesque it is passable, slapstick and all. The olio offers the Yale Sisters, in a neat singing act. The girls have a good repertoire of popular songs and they know how to sing them. Mardo and Hunter offered a comedy acrobatic act with special set. Mardo as a harlequin is funny and a good tumbler, but one of the best lines he has was in the last season by Dave Marion while in the role of a harlequin coachman. This should be dropped for something original. Crawford and Manning offered a tire-some act. They do little but "stall." Both work in blackface. The single thing well done is "rough house" on a trapeze. Richy Craig was easily the bit of the vaudeville department. He is using his gramophone and saxophone and some good stories. The burlesque carried the same characters with Morris Abrams as Able Levy, an added starter. Abrams is rather quiet as a Hebrew, but passes. The part also contains some good material and several bits by Craig go splendidly. "The Cozy Corner Girls" are the average, but in the present form will break up records.

O'CONNOR.
EUSON'S (Sid J. Euson, mgr.).—Judging from the first performance of "The Queens of the Jards de Paris" Sunday afternoon, Jacobus J. Euson have made up their mind to have one of the best shows on the Eastern Wheel. While the initial presentation was fraught with more than the usual difficulties the fact that in spite of drawbacks it left a good impression indicates that within a week or two the offering will be first class. It is absolutely clean, too, when the production has a strong Parisian flavor, with an "Apache" dance as a feature act. The great drawback on Sunday was the fact that only a limited amount of scenery can be used at Euson's. The first act is supposed to represent the grounds outside the Cafe St. Martin in Paris, the second act streets in Paris and the Moulin Rouge at night. All were presented in settings which made it almost impossible to keep up to the producer's idea. It appears that the great difficulty will be to have the chorus girls dress the cafe scenes and make their changes for number, and yet to have them enter and depart without detracting from the work of comedians and singers. This was done badly at the opening performance. Possibly much of it was not rehearsed, or if so the inability to use the scenery had the girls tangled. The Orpheum Four and John Stockton have specialities in the cafe scene. There was no one at the tables Sunday. It is asking a good deal of entertainers to hold the attention of the audience with girls coming and going. Doubtless the vexing problem will be solved before the week is out. Sig. G. Molasso produced the dances, and he has done splendid work. The chorus must have been selected very carefully, or he has accomplished wonders with girls picked up at random. "The Ballet Parisienne" is an ensemble of great merit. It serves to introduce The Four Turins, who are making their first American appearance. They are remarkable dancers. The "Toute Son Ame" ("All Her Soul"), in which Mlle. Mina Minar and Sig. Martin Ferrari appear, is a dramatic pantomime in two scenes, produced under the direction of Molasso. The fight between the girls of the Parisian underworld is splendidly done. In fact, Mlle. Minar's work can be favorably compared with that of Mlle. Niroli. Mlle. Minar has a song in what might be styled the opening burlesque (it was difficult to separate burlesque from olio Sunday) and has a brief scene with the Irish comedian. He cannot understand her French and she cannot grasp his English. It was "on the level" Sunday or appeared to be so from the front. Mlle. Minar is an attractive woman, with a charming personality, and this brief scene could easily be worked into one of the bits of the production. Her voice is weak for leading numbers, but she is clever enough to pass if she could not speak a word. The comedy is in the hands of John Stockton and Michael Pugil. Stockton's Irishman will stand the inspection of the Knights of Columbus and Pugil deserves praise for presenting a clean Hebrew. He is in evening clothes, with clean linen and a redneck appearance. Their scenes went a little slow at the opening performance, but should work up so as to produce plenty of laughs—something a little lacking in the burlesque shows this season. Stockton is best when he is the stupid Irishman; a foil for Pugil. Robert Dunlap, who provides some excellent comedy in the specialty of the Orpheum

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(Continued from page 18.)

to hold together sufficiently to support the complications which multiply with frenzied rapidity. The sketch is a sure-fire laughing affair and the Alhambra audience responded quickly to its humor.

Imro Fox opened the second half, not altogether the best place for his turn. A quaint, catchy sort of humor in a style all his own has Mr. Fox, who is also a magician of no mean order. His illusion of the two pigeons whose heads are exchanged, is a neat bit of work, and all his manipulation is deftly executed. A novel twist is given to the trunk trick, which makes the finish proper of the act. Fox filled in a few minutes in "one" with table lifting, puzzling to the uninitiated.

Louise Dresser "in a repertoire of songs she has made popular," was a strong feature in a late spot. "Queenie" has several new verses of a topical nature, and the spicy jingles were good for big laughs. Of course, "My Gal," the last of the numbers, was the applause getter.

George Felix and Lydia Barry, assisted by Emily and Clara Barry, were next to closing, giving "The Boy Next Door." Lydia Barry has one of those new Empire gowns of light material, designed to display the wearer's curves. She made a highly attractive stage picture and with the younger sisters put over some lively singing and dancing numbers at the finish. George Felix's acrobatic pantomime was the same scream of laughter.

Will Rogers closed the show, making by no means the smallest item in it. Rogers' exhibition is interesting. *Rush.*

Four, can be used to better advantage in the burlesque. He tips the scales at 360 pounds, and if it would be possible to take some of his bits from the specialty and work them into the show it would strengthen the performance. He now does a four-year-old kid and a waiter. The kid number is not as good in its present form as he is capable of offering. There is a young man in the show who does several bits cleverly. He should have a little more to do. His name is Herbert Wilson. He is too good to do a "sassy" overdone long ago in burlesque. A bit he now offers might lead to building up his part along these lines; hence this suggestion. In a baseball number, which is nicely done, Wilson does some good comedy. Babe La Tour leads the baseball number, and the front row of the chorus have paper balls, which are passed to those in front. Miss La Tour's work shows a great improvement over last season. She knows when to move around but has not yet learned when to keep still. She and her sister Frances have an act in the olio very well received. It is difficult to understand either one when singing or talking. Otherwise they are all right and well dressed. Miss Francis has a number, "My Little Kangaroo," worthy of praise. Another olio act is "The Huguenot," which appears after the curtain falls on the opening scene, and in the costume used in the first part. He works straight, but evidently is accustomed to doing an Irishman. She has the lines which would be suitable to a partner of an Irish talking act. He sings very well, and she has a fair voice and a nice appearance. It is not believed that they did themselves justice Sunday afternoon. It is possible that something detracted from the act going as it should. George Lindon, of the Orpheum Four, is a valuable man in the skits. Lora Tiffany as "Frou Frou" in the first part is nice to look at and sings and leads numbers acceptably. *E. E. M.*

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HAYMARKET (William Newkirk, mgr.; agent, Orpheum Circuit).—Lasky's "Imperial Musicians," headline, and repeating its recent success at the Majestic. The Italian ballet, seen at the Majestic for two weeks, is also a feature here this week. Rawls and Von Kaufman, Karl and Emma Gath, Fred Gilman, Johnny Leach, Powell Traynor and Takahara also.

SANS SOUCI PARK (G. B. Mills, mgr.; agent, F. Q. Doyle).—McCormick and Wallace, Courtney and Jeanette, Rose Johnson, J. H. Van Dorne and Co., presenting "Thurmo's Arctic" (manufacturing snowballs on the stage); Stauley, Jerome and Co., and the Zamora Family.

LYCEUM (Schaefer Bros., mgrs.; agent, Frank Q. Doyle).—30-2: Libby and Trayer, Ferguson and Mack, Wahlund and Tekla Trio, Bingham and Gabriel and Happy Bob Pell.

CALIFORNIA (L. A. Levinson, mgr.; agent, William Morris).—30-2: J. W. Harrington, McCarty and Major, Pauline Moran, and Beaudain and Co. 3-5: Jake Clifford, Goodall and Craig, Josephine McIntire and Baker and Cornalia.

CRYSTAL (Schaefer Bros., mgrs.; agent, Frank Q. Doyle).—Maud Le Page and her "Kid Kilders," Blanche Irwin, Majestic Quartet, Terry and Elmer and Hanley and Bayless.

GARFIELD (Fred Schaefer, mgr.; agent, Frank Q. Doyle).—Opened 2 with Libby and Trayer, Real Comedy Quartet, Frankie Le Marche and Ferguson and Mack.

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THALIA (Thos. Murray, mgr.; agent, Chas. H. Doutrick).—Scharf Wheeler Trio; Harrison Bros.; Selbert and Lindley Co.; Louise Berry.

Gabe Nathan has accepted a position as manager of the professional department of the Ted Snyder Music Publishing Co.

The Olio Quartet left Chicago last Saturday for St. Louis, where it begins a season's tour this week.

Camille Personel, who produced a new act known as "Won by Wireless" on May 24, thinks she has found a splendid playlet. She is assisted in the act by Jack Halliday, and the team is known as Personel and Halliday. It is a Japanese comedy, and the season opened at Munkegon, Mich., this week.

Octavia and Warne, an Australian team, arrived in Chicago last week, and are arranging American bookings.

Harry Askin's "Lo" had its first performance at Anurra, Ill., last week, and is at Milwaukee this week. Report says it is a dandy show.

Frank Albert left town last Saturday to go in advance of "The Red Mill," and to get away

kept him busy, for he had to dispose of two shows at Forest Park. The company left town Tuesday, opening at Michigan City 4.

Percy Hammond, formerly on The Post, is now dramatic critic of The Tribune.

Jack Mahara is going to send out white minstrel company 12. It will begin rehearsals 6. Smith Brothers, Billy Baxter, Hiram Goodwin and Jimmy Carroll are engaged.

Tommy Kress has taken the management of the theater at Cadillac, Mich.

Joseph Buckley, manager for Otis Skinner, and Mrs. Mary D. Thiel, a wealthy Chicago widow, were united in marriage last week.

Lee Mack, assisted by Frances Rigler, will be seen shortly in a new act, "The Rose and the Thorn." Two people will play four characters.

J. H. Hoffman was robbed of a stick pin and four pennies by a thoughtful thief. When he found but nine cents in the pocket of the writer of vaudeville sketches he left a nickel for car fare.

The new Crown opens next Sunday with John and Emma Ray in "King Casey." The prices will be 10, 20, 35 and 50.

The only alldome in Chicago is doing a fine business with vaudeville booked by the W. V. A. Prices 10, 20.

C. E. Kohl, Jr., who is spending the summer at Ocean Grove, Wis., will book the three-day acts for the Majestic the coming winter.

Bob George, formerly of Seales and George, has joined hands with John Moore, of John and Mabel Moore.

Abbe Jacobs, formerly manager of the Olympic, will manage the Criterion, to open as a vaudeville house next week.

Mrs. Frank Q. Doyle, who has been ill, is improving.

Meyer Cohen is on the sick list this week. The Majestic at La Salle, Ill., will open 5 under the management of Marnie Newman. He will book four acts through the Chicago Vaudeville Managers' Exchange.

The Mabel will open next Monday with six acts provided by William Morris.

Virgilus Alsworth is playing at Electric Park, Kansas City, this week.

Frank Woods, late of Woods, Kiduff and Co., will be seen over the Morris time shortly.

Oliver Labadie is here rehearsing with Gus Neville and Co., in "Politics and Petticoats," which opens at Milwaukee next week. The sketch is by Oliver White.

SAN FRANCISCO

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ORPHEUM (Martin Beck, mgr.; agent, direct). Week 22: Joseph Hart's "Bathing Girls," headline. The surf bathing finale closed the act strong. The costuming and electrical effects were generous, but the orchestral portion of the act reminded one more of a circus than a singing novelty. Geo. Anger in "Jack the Giant Killer" scored big. The Thalia Quartet dropped. Their singing lacks swing and dash. They all have good voices but do not use them to the best advantage. A much better choice of songs could easily be made. The dressing of the act is in poor taste and most ill-fitting. One was billed as a comedian, but no comedy was introduced. Carson and Willard in "The Dutch in Egypt" were well received judging from the fact that this city calls Kolb and Dill their own. World and Kingston with same offering of last week were accorded a warm reception and bowed off to a goodly share of applause. Herr J. Rubens with his topsy-turvy painting went fairly well. Mack and Walker changed their vehicle for this week. Some foolish comedy and baby talk scored some good laughs. The Curson Sisters held spellbound attention and closed with a large share of the evening's honors. Pictures especially good.

NATIONAL (Zick Abrams, mgr.; S. & C. (W. P. Reese).—A decided improvement over the last two weeks in the program. Barry and Johnson in a silly offering entitled "Held for Ransom" opened the bill. It is probably just as well that

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NOTICE
Milwaukee, Wis., Aug. 30.
Having purchased Mr. F. B. Winter's interest in the CRYSTAL THEATRE, of this city, I would like to hear from old friends in the profession.

Geo. Ira Adams

they appeared early. For those that like the ad-lib slap-stick junk it was amusing, but for the seasoned up-to-date vaudevillian it was most tiresome, but the comedy was ridiculous enough to be almost funny. Elmer Lissender in songs and stories received a fair share of approval. Would hardly call his soliloquy of Adolph Suto (a former Mayor of San Francisco) appropriate. J. Warren King in a sleight of hand exhibition has nothing new to contribute in that line. His work is very crude in spots, but a good line of chatter passed nicely. Huntress, female impersonator, well received. The costuming, scenery, and staging is elaborate and has much to do with the success of the act. Alfred K. Hall is very thin and frail looking, but carried off the largest share of the honors. They laughed as soon as he appeared and all when he disappeared. He had them going with his foolish talk and kept them going with his loose dancing, as clever as it is screamingly funny. A number of honest critics greeted the efforts of Defre, gypsy violinist. His work is conscientious and clever and was thoroughly enjoyed. J. K. Emmett and Co. in "Artie's Dream," well received. The act is of simple nature and aroused no unusual interest. Les Ploetz Larellas, three apple young women, billed as equilibristas, contributed some very clever work. Their efforts were duly appreciated.

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S. O. S. Burns).—Sickness, accident, failure to appear and closing of an act started the week (22) at the Empire. As a result several local acts had to be pressed into service on short notice, but nevertheless the performance was good and scored. J. Edward Ott, of Klein, Ott Bros., and Nicholson was unable to appear for four performances as a result of promissory poisoning. One of the Three Olivers, wire, fell during the act and sustained a badly sprained back. F. Syveno and Co., shadowgrapher, failed to appear. Bill Jones, blackface, on short notice, passed fairly well, but had the audience in a nervous state from watching the continual blinking of his eyes. For comedy it is poor. Ott Bros. and Nicholson, headliners, rendered some delightful musical numbers. Their work is neat and finished and the act is very tastefully costumed. Sampson and Douglas, singing number, are away from all others. They have a rapid fire style of banding out their material, making them decidedly likeable. Miss Douglas' change of costume, while enclosed in a basket, was surprisingly clever and went big. The act closed the hit of the bill. Herbert O'Connor and Co. in "The Midnight Guest," a trag-comedy act, is a slight departure from the average. It touches lightly the question of Capital vs. Labor, to the credit of the latter, which alone is enough to make it a winner in this city. There is not much of a plot to the piece, but as a whole it is very interesting and was well received. Mr. O'Connor handled a splendid character part in a capable manner, but has a tendency for drawing with a rising inflection which gives a sing-song effect to his lines. The best work in the act was contributed by Adna Daly as the illiterate factory girl, handling her part in a most natural and unaffected manner. La Millas and Oro, presenting "Mak-Na," "The Tourist's Love-Dream" (closed); "Charles Sanders, monologist, well received; song of love "gung" went big. Diaz and Rodriguez, Spanish dancers, do very little of what may be called dancing, a mixture of hops, skips and a jump, take them on and off to fair applause. Arnold Aue, Swiss yodler, in Alpine costume, failed to start anything.

WIGWAM (Sam Harris, mgr.; agent, S. C. (W. E. Reese). The Mississippi as a rule are a peculiar audience to entertain. It may have been the warm weather that affected them, for they had an air of "I dare you," and as a result the majority of the acts died. Black and Co. went very nicely with a comedy strong. Tim McGulra (New Acts); Toru Troupe, juggler and magicians, fair, but failed to interest. Princess Wlademaroff, Russian dancer and musician, well received. A number of Russian dancers have appeared here recently, and as a result her dancing failed to arouse the audience from their lethargic state. Her mandolin playing was heartily approved and closed the act strong. Girard and Gardner in "Dooley and the Diamond" passed, and Jack Symonds closed big. Gruet and Gruet's act was too long.

STAR Alex. Kolser, mgr.; agent, Indpt.).—Musical Fletcher, The Newwoods, comedy trio, Herbert Stanley, skater; Long and Leo, Old Reed, Ill. songs.

PORTOLA (Alburt and Leahy, mgrs.; agent, Bert Levey).—Rider's Monkeys; John P. Reed, monologist; Zimlock, magician; Newsboys' Trio; Fred Lancaster, baritone; The La Vallis.

Herr Fisher has decided to quit theatricals in this city and will sub-lease his house and depart for his home in the South. He still has eight months before his term expires and is looking for someone to take it off his hands. Fisher has lost a barrel of money since opening the Victory some months ago, and has decided to quit for good and all (until he goes back again).

Archie Levey left town quietly this week for the North. It is authentically rumored that he was summoned North by hands. Fisher has lost theatrical interests in that territory, embracing Washington, Oregon, Idaho and Montana.

The Garrick (formerly Forest) will book attractions through S.-C. after 12, also the Joe Theater in San Jose.

Fred Lincoln, of the S.-C. forces, and C. S. Cole, Alex. Pantages' right hand man, are both hustling in Colorado.

The weather has been exceptionally warm and business theatrically very poor. The open air amusements are profiting by it. The New Chutes has good crowds afternoons and evenings. Idora Park (Oakland) reports splendid business.

May Nannary, a well known Western star, will make her first local appearance at the Wigwam 29 in "The Penalty Paid," an intense dramatic offering. Her support embraces Norval McGregor and W. R. Dalley.

Ringling Bros.' Circus commence a five days' engagement here 9.

Bert Levey opens an office in Los Angeles Sept. 1. Louis Jacobs will be in charge.

Bonny Ferguson is engaged in perfecting a new burlesque act, entitled "The Rough Riders." Six people.

DENVER
By HARRY X. BEAUMONT.
Office, Pantages' Theater Building.
ORPHEUM (Martin Beck, gen. mgr.).—Week 23: Valerie, Bergere and Co. in a new act heads, reception flattering. Ollie Young and Bros., hearty reception. The "Diabolo" playing is something new here and caused a small sensation. Carlin and Clark, with their "Battered English," got many a native and finished strong. Martini and Maximilian, burlesque magicians, good, Clarke and Bergman, s. and d., scored heavily. Luigi Bros., comedy knockabouts, good; The Kemps, colored.—PANTAGES' (Wm. A. Weston, mgr.).—The first "Pantages" show at the old Crystal was the night up. Kuriles and Busac and their toy terriers head, best bunch of canines here in many a day. Mack, Elliott and Co. special feature, solid laughing hit. Act full of good, clean comedy and situations. Le Zah, female impersonator, one of the best in his line seen here. The act needs reconstructing. Joe Fanton and Bros., huge, very good. Sig. St. Clair, harpist, individual hit. The first musical act that has played the right kind of selections in an age. Earl and Leroy, comedy singing and dancing, very good; Ver Vain, ventriloquist, exceptionally good. Business good.

NOTES.—Crystal renamed Pantages, and will be known as such in the future. C. L. Cole, the general manager, who is still here, will leave shortly for Pueblo and St. Joe. Wm. A. Weston remains in charge of the Denver office. The Terry Twins have received contracts for Eastern work, but as they are being kept busy out here, are writing the true back until late in the winter. Eugene O'Rourke is playing the principal comedy role with "Going Some" and carrying away the honors of the show. His work is a revelation.

BOSTON
By ERNEST L. WAITT.
KEITH'S (Geo. Clark, mgr.; U. B. O. Booking).—Fadettes last week: "Mayor and Madame," well done; Kid Gabriel, good; Smith and Campbell, good; Arthur Hilly, s. f. good; Four Rlanos, acrobatic; Al White's "Dancing Bugs," good. Big business.

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 "GEE! BUT THERE'S CLASS TO A GIRL LIKE YOU"
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HUB (Jos. Mack, mgr.; agent, Wm. Morris).—Auerio, hypnotist, featured; Howe and Edwards, comedy sketch; Mons. Herbert, musical dining table; Plunkett and Walker, blackface; Fred Welcome, Joliet.

HOWARD (Jay Hunt, mgr.; agent, direct).—Town Talk Co.; Cora Youngblood; Corson Sextet, better than usual musical act; The Dudleys in sketch; John Rucker, comedy; Connors and Edna; The Kellers; Caryl Monroe; Thurston and Gray; Musical Barne.

COLUMBIA (H. N. Farren, mgr.).—Yankee Doodle Girls; Sadie Huested, songs; Collins and Hawley, dancers; Dixon and Hearn; The Seyons; Bailey and Fickett, acrobatic.

GALEITY (Geo. H. Bachelor, mgr.).—"The Merry Whirl" with James C. Morton; Sherman Wade, Marie Beauregard, Clair Maynard.

AUSTIN & STONE'S (J. J. Cumerford, mgr.; agent, direct).—Giovanni's Simians; Capt. Jack Waters, diver; Miraldo and Monetti, musical act; Williams, ventriloquist; Mettler, mimic; Fred Chadwick; The Adamses; Gardner Bros. and Tom Bullock.

OLD SOUTH (Nat Burgess, mgr.; agent, Nat. Booking Co.).—Fred Steele; Bob Morris; Jack Williams; Chas. Whalen; Annie Ross; Elizabeth King. Miss King's first appearance in Boston, unusually good song-sheet singer.

OLYMPIA (Frank Woodward, mgr.; agent, Nat. Booking Co.).—Ed Foley, "College Boy"; Tom Donnelly, b. f.; Florence Schreider, Lillian Mack, singers.

PASTIME (F. L. Browne, mgr.; agent, Nat. Booking Co.).—Lillian Langweid, characters; Bert Lawrence, Tom Moyle, eccentric.

LEXINGTON PARK (Wm. Morris, Boston, agent).—Leonard, Grover and Co. in bully farce; Dalley Bros.; Harry Kilday; Small, Sloan and Sheridan; H. F. Gatchell, tenor.

NORUMBEGA PARK.—Volta, electrical act; Marron and Helms, minstrels; Caprice, trapezist; Rockaway and Conway; Dockson and Lucas.

NOTES.—A. B. White, formerly manager Austin & Stone's, opens new Imperial, m. p. and vaudeville, corner Broadway and I St., So. Boston. —William Morris' Boston office is now booking the Bijou, Newport, R. I.—Morris' Orpheum here reopens 13 with vaudeville, name to be changed to American Music Hall.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The dramatic playlet, "Tony and the Stork," chief offering. It is an emotional sketch with something new in the way of a story and in this way a novelty. Maurice Freeman, Robert Lee and Pearl Berry have the principal roles, and their efforts met with the approval of a crowded house. With new people in the act, "The Piano-players" scored strongly. Gladys Lockwood is missed, but the new arrangement is an excellent one. The sketch, "A C. O. D. Package," was very well liked, the comedy of Charles Pasquelena being its chief asset. W. J. Sullivan furnished good support. Emma Branch and her Arabs offered the same rapid-fire dancing and acrobatic act. The Three Renards do some really sensational work with their teeth, the woman adding a good big share of the merit and the act made a big hit. Fred Dupres, a newcomer here, got through nicely with his parodies and breezy talk. Scott and Wilson won their usual favor with their acrobatic comedy. Max York and his trained terriers pleased, the dogs showing perfect training and working easily. Rouldin and Quinn had the opening place and went through fairly well. Their comedy needs a little brushing up, also one of the musical numbers. Some new pictures were shown.

TROCAIERO (Charles Cromwell, mgr.).—In arranging the book of Whalen & Martel's "Brigadiers" the maker must have determined upon getting as close to a vaudeville show as possible with a little dialog and a bunch of girls to furnish the burlesque atmosphere, the result being that there is very little to the show aside from the specialties which appear frequently and the

musical numbers, which bring the girls into view. There is evidence of a thread of a plot running through two acts, but there are so many ends to the thread that it becomes almost invisible. What there is of it is of rather poor quality. The "Little Fock" idea is used, but there is nothing tangible in the story to connect the two points. Dick Brown and Harry McAvoy have the dual roles, and all the men employed in the list of specialties have parts of more or less promise. Joe Flick is on the program as a professor of an academy, and has a few lines through the piece.

Heynolds injects comedy there in but joins the specialty contingent toward the finish, and it is not until then that he lands anywhere near the right spot. McAvoy does not get this far, remaining well in the background until he leads a number near the finish. The specialties begin early. William Lester and Miss Moore being the openers. Ruth Everett is there with her "mechanical doll" specialty without change, imitations and all. Later she and Dick Brown offered some broad talk and a song with some pretty strong business. Fred Taylor and May Oretta play parts which amount to little, but they ran the feature act a close second with their specialty. The operatic finish to their act, with a spectacular effect, went strong, the pair singing well, but it suffered following Taylor's comedy song with one strong verse. The Bartoletti offered some toe-dancing with mild results, though the larger women of the two did some pirouettes which helped the number considerably. The Martell Family, with one of the best cycling acts ever seen anywhere, just about ran away with the show if applause counts. There are several musical numbers well distributed through the action of the show, and they mark a strong feature of the entertainment. The dressing is pretty, and a chorus of sixteen shapely girls make a nice appearance. Mlle. Bartoletti, who put on the numbers, has a well drilled lot of girls. Dolly Barnes leaves the chorus long enough to lead two numbers, which she does well enough to be classed among the principals. A crowded house Monday night liked the "Brigadiers," the specialties and numbers being the answer. As a special attraction "Choceets," the dancer, appeared.

BIJOU (O. M. Ballauf, mgr.).—"Miss New York, Jr." has little snap, and without this not much may be expected as a result. The piece used is styled "two-act operanza," and called "The Under-Ocean Subway." It is a poorly written book with lifeless dialog and very little action. There are two comedy parts but very little comedy, except what the comedians inject through their personal efforts, and the scope is so unwork that there is not enough in the entire show to keep it going at a pace necessary to secure anything like good results. Another glaring fault is the music, which the program states was specially written for the show by S. M. Cooley. If Cooley wrote it all he did a poor job, for there is not a bright or snappy number in the show. This is a bad fault, for with twenty girls the musical numbers ought to be made one of the strongest assets. Hazel Grant, the principal woman, has a couple of numbers, but they do not amount to much, and she starts nothing until she strips to tights, displaying a pretty figure. Little Brennan is the only other principal woman. Miss Brennan makes a better appearance than ever before, and secures all that is possible out of the numbers she leads. Abe Reynolds and John C. Hart have the comedy roles and the honors go to the latter, who manages to squeeze out a few laughs with his "dope" stories, but Reynolds is nearest. There is not a big laugh until the middle of the second act, when the lawyer's argument, which was used by the show last season, adds a very bright spot. There are twelve "choristers" and eight "near-ponies" with no yearlings. The entire bunch might be rehearsed for a week or two in nothing but action. The dressing is neat and attractive, one or two being especially so. Dave Ferguson, who has discarded his "sassy" for a straight part this season, does nicely throughout. Dave wears a whole lot of clothes well and makes his bow in one suit, which is good for more laughs than a lot of the comedy. Ferguson is using Al Bates' catch line, "Give Me Credit, Boys," in a song that was written to fit the banjo-playing comedian and real

estate owner, and it was one of the best liked numbers in the show. Hart also put over a hit with "I'm the Guy." There are several novel effects for the chorus; an undressing scene; a show-girl number, in which the girls stand over a light which reflects the shape of the limbs through the garment, and a model-posing number with a song by Ferguson, the last being well received, but the music in all is dull and much of the effect is lost. The specialties consist of a weak comedy singing number by "The Three Of Us"—Nelson, Oswald and Berger—and a good dancing act by Bissett and O'Brien. What is most needed by the "Miss New York, Jr." show is the attention of someone who knows how to inject some ginger all through. Ginger sometimes helps good shows, and there is plenty of room for a lot of it in this one.

ST. LOUIS

By FRANK E. ANFENGER.

STANDARD (Leo Reichenbach, mgr.).—"The Lady Buccaneers," featuring Joseph K. Watson, is one of the best burlesques seen here. Marie Blake makes a hit in the olio with a monolog, as

do also the Two Macks, singing and dancing; "The Dance of the Abnath Flead" is a new version of the "wriggle."

GAYETY (O. T. Crawford, mgr.).—"The Lid Lifters,"

COLUMBIA (Frank Tatel, mgr.; agent, Orpheum Circuit).—"Our Boys in Blue," a big number, employing seventeen men and a woman in the part of a Red Cross Nurse. James Thornton, humorist; Stella H. Morriall with trained animals, a European act, are equally popular. Sisters Gash, gymnasts; John P. Wade and Co.; Waterbury Brothers and Tenney; Flo Adler, Floyd Mack.

FOREST PARK HIGHLANDS (J. D. Tippet, mgr.).—The headliner is Jeanette Adler and her Pinks, pleasing. Charlotte Havenscroft, singing virtuoso, gifted; Landaur Troupe, acrobats and comedians; Charles Wade and Co. in a funny sketch; Dore and Wolford, two young women, one of whom whistles better than the other sings; and Mayme Queen singing with Cavallo's Band in the open.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit).—"Sheep's Dogs and Ponies; "Christmas"; Be And Duo, contortionists; Clipper

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NOTES.—The beginning of activities at these high-priced theatres completes entire list of downtown house and the season may fairly be declared on.—The Delmar opera season closes Saturday night.—A "pop-priced" theatre of small proportions is being promoted for a site near 4300 Olive street, which is far west for a theatre, but an excellent location for m. p.—William Morris vaudeville will have a short inling at Delmar Garden. When the opera company closes Saturday night, Sept. 4, the Knights of Columbus will have a week's outing. The attraction in the theatre will be specialties by Frank Moulan, Ann Tasker, Bernice Merabon and Edward S. Metcalfe of the opera company and several Morris acts.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris Show; agent, U. B. O.).—Carris DeMar, holdover, big hit; La Titcomb, singer on horseback, very pretty; Orville Harrold and Arthur D. Wood, singing novelty (New Acts); Madden and Fitzpatrick, "The Turning of the Tide," went big; the Sully Family, "The Suit Case," went big; Eld Horner's Minstrels (New Acts); Lorro and Payne, comedy acrobats, very good.—ORITERION (W. A. Barritt, mgr.; agent, Louis Wesley).—McWaters and Tyson, travesties, a hit; "A Night with the Poets"; Lawrence and Harrington, "The Bowery Boy and Girl"; Gilbert and Katen, Hebrew comedians; Frans Meisel, violinist; Fanchette and Robertson; Greenfield and Schwartz.—STEEPLECHASE PIER (E. L. Perry, mgr.; agent, Rudy Heller).—Martynne, dances, headlined; Minnie St. Claire, character comedienne (New Acts); Ted Lenore, talk and songs, very good; Jeff and LaVerna Healy; the Levokes; Emmatt Welch, li. songs.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, direct).—Adgie and Lona, feature; Winston's Seals, very good; the Great Lucifers, dancers; Musical Gracy; Will Lacey, trick cyclist; Griffono, hypnotist; Steve Misco, clown.—STEELE PIER (B. A. Rothwell, mgr.; agent, direct).—Murphy and Gibson's Minstrels. I. B. PULASKI.

ALBANY, N. Y.

GALEITY (H. B. Nichols, mgr.).—30-1: Dave Marion and his "Dreamland Burlesquers" opened Galeity to S. R. O. It will make a big hit throughout the circuit, judging by the appreciations shown by the Albany audience. 2-4: "Watson's Own Show." MARTIN.

ALTOONA, PA.

ORPHEUM (H. B. Hearn, mgr.; agent, U. B. O.).—Monday rehearsal 10.—Opening of season, very good program. Maddera and Nugent, in good sketch; Tom Fletcher, songs, good; Barrow and Mito, equilibrista, very good; the Standard Four, big applause; Walter L. McKelownay, li. songs. G. L. WOODBEE.

BAITMORE.

MARYLAND (Fred Schanberger, mgr.; agent, U. B. O.).—Princess Rajah, big hit, sharing honors with the Great Lester, whose ventriloquism is the greatest heard here in years. Heim Children, two juvenile artists, very natural. The boy gives evidence of remarkable grasp of real comedian's work. Wormwood's Circus, amusing; Julie Ring and Co., in "Chasing a Husband"; Horton and La Triska, "The Clown and the Doll," win immediate favor; Frohlin, big impression; Flying Martins, aerial, some new feats.—ELECTRO PARK (Thos. W. Waters, mgr.; agent, William Morris).—Smith and Donaldson, very good; Rice and Prevost, amused; Du Chant's Dogs, excellent; Violinski, musician, good; Varsity Four, hit; Reid Sisters, pleased.—VICTORIA (Pearce and Sheek, mgrs.; agent, William Morris).—Mystic Schiolas, illusionists, excellent; Binna, acrobats, good impression; Jack Welch, monolog, very good; Mozart Trio, unusual act, well presented; Kimball Brothers, comedians, good; LaBelles, jugglers, excellent; Dan L. Harrington, ventriloquist, big hit; Keen and Dean, a. and d., good.—BLANEY'S (Jas. Madison, mgr.; agent, I. B. A.).—Lloyd and Whitehouse, very good; Eddie Gardner, comedian, amused; Gray and White, comedy cyclists, good; Ethel Talbot, comedienne, fair; Heideberg Four, good harmony; Four Dancing Dames, clever; Taylor Twin Sisters, good.—SUBURBAN (August Fenneman, mgr.).—Jordan and Gerdase, soloists, good; George Turner, eccentric dances and monolog, impression; Pike and Palms, a. and d., very good; Sherwood Sisters, singers, won favor; Belmont, comedy sketch artist, good; William Mitchell, wire, pleased.—ACADEMY (Harry Henkle, mgr.).—Toku Kishki, wire, very good; Eleanor Delmore, French comedienne, excellent; Andrews-Abbott and Co., in "The Little Leading Lady," good company and sketch; Woods and Green, very good.—GWYN OAK (Chas. Farou, mgr.).—Vandeville.—GAYETY (Wm. L. Bal-lauf, mgr.).—Columbia Burlesquers, good show and attendance.—MONUMENTAL (Monty Jacobs, mgr.).—Avenue Girls, good.

BAY CITY, MICH.

BLIJO (J. D. Pilmore, mgr.; agents, Keefe & Humphrey).—Three Richardsons in "A New Populi"; Don Carney, boy pianist; Carter and Claire, singers; Fred and Eva, Mozart, dancing on snow shoes; O'Dell and Kinley, acrobatic. M. C. G.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent, William Morris; Monday rehearsal, 10).—Whitman and Davis, in "His Little Game," head the bill, excellent; Fields and Hanson, comedy musical, fine; Bates and Naville, comedy sketch, good; Hearn and Rutter, a. and d., pleased; Ten Russell, coon shooter, and Fred Eivenball, sing-

ing comedian, also seemed to please.—SHEEDY'S (W. T. Bullivant, mgr.; agent, I. B. A.; Monday rehearsal, 10).—Murray Livingstone and Co., feature, in "The Man from Italy," very good; John W. Cooper, ventriloquist, clever; Coden and Clifford, a. and d., good; Tyson and Brown, "The Girl With the Diamond Dress," costumes, worthy of special mention; Francis Gerard, soprano, excellent.—ORPHEUM (F. U. Bishop, mgr.; agent, U. B. O.; Monday rehearsal, 10).—This house opened its second season this week with enlarged stage and new scenic equipment; excellent opening bill headed by Mona Dewitt's living statues, artistically done; Sandow and Lambert, strongmen, very good; Emarson and Van Horn, banjoists, good; Norris and Wylie, colored comedians, clever; Jimmy Hussey, Hebrew comedian, excellent; Silver and Sands, boy and girl imitators, gave satisfaction. H. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Vilome Weston, the Hungarian piano virtuoso, and Winona Winters share the headline honors this week. Weston is pleasing the musical element in the audience by his splendid rendition of classical numbers, and the ordinary music lover is well pleased with his medleys and lighter selections; Winona Winters (New Acts); the special attraction on the bill, "Ce Dora," is one of the biggest sensations seen in the house. The act closes the show and keeps the audience seated until "The Girl in the Golden Globe" has "hooped the globe" ten or twelve times on her thundering motorcycle; Jack Wilson and Co. have much new material, and are going as big as they always do here; Howard Truesdale and Co., in "A Corner in Hair," have a laugh followed by a laugh so quickly it is hard to get them all; Frank Oakley ("Silvers") is the hit of the bill in his baseball pantomime; George Austin Moore has a clever monolog and some good songs; Gus Edwards' "Rube Kide" open the show at a lively pace and are doing a good act.—GARDEN.—"The Hasting Show." It is not yet in good running shape, but has plenty of good material and some not good. The show will work into a good one. Business fair.—LAFAYETTE.—"Morning, Noon and Night." A lively show and playing to good business. BUFFALO.

BUTTE, MONT.

ORPHEUM (Martin Beck, mgr.; agent, direct).—Week 21 opened to fair attendance; Edna Ang, comedienne, hit; Jessie Shirley and Co. in "The First Woman Governor," very good; Harry Clive, entertainer, enthusiastic reception; Big City Quartet, much applause; Davay Moore and Miss Pony Moore, good; Walworth Trio, acrobatic cyclists, clever; Lee Myotis, dancer, pleased.—MAJESTIC (C. N. Sutton, mgr.; agent, S. O., direct).—Week 21, big houses.

Barney Fagan and Henrietta Byron, good; Or-bassony's Cockatoo, remarkable bird actors; Frank Parker and Co., fine; Alda Woolcott and Co., in "Fisherman's Luck," amusing farce; Willston and Stopaker, singing, very good.—EMPIRE (L. M. Quinn, mgr.; agent, W. S.).—Packed houses. O. Desmarais, xylophone soloist, good; Jenkins and Price, juvenile act, excellent; Mayo and Rome, in the playlet "Kitty's Letter," very good; Grace Netherly, soubret, pleased; Henry Valais, impersonator, good; McClain Bros., horizontal bars, fine act; Empirescope. H. T. ASHLOCK.

CHARLESTON, S. C.

MAJESTIC (Geo. S. Brantley, mgr.).—The Marvellous Devitta, whirling acrobats, splendid head-line; Baby Vida, excellent; Harry Duval, comedian, good; Francis Owan and Minnie Hoffman, comedy, took well. J. BRIDGES MESSERVY.

CHARLOTTE, N. C.

CASINO AIR DOME (J. T. Powell, mgr.; agent, Kirt Wiebe. Rehearsal Monday, 11).—De Marset Bros., musical comedy, scored heavily; Wheeler and Wilkinson, burlesque mind-reading, good. The afterpieces by the Casino Stock Co. —AIR DOME (Kirt Wiebe, mgr.; agent, direct; Monday rehearsal, 5).—Bob Desmond Comedy Co. in "Buster's Country Visit." LLOYD.

CINCINNATI.

By HARRY HESS.

VARIETY'S Central Office, 107 Ball Block.

PEOPLE'S (James T. Fennessey, mgr.).—"The Imperial." AUDITORIUM (W. Canfield, mgr.; agent, Gus Ben; Sunday rehearsals 10).—"Browning and Jones"; Joe T. Carroll, good monolog; Musical Brobists, pleasing. ROBINSON'S (Harold Moran, mgr.; agent, Casino Co.).—Manning Trio, laughable skit; Bert Melbourne, good monolog; Marie Manning, singing comedienne; Rodgers and St. Clair. STANDARD (Frank J. Clements, house agent).—"Oh! You Woman," high class. Company the most gorgeously costumed of any burlesque show that has ever appeared here. The work is dashing and the chorus full of ginger.

CLEVELAND, O.

HIPPODRONE (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Annette Keller-mann headlines; Four Floods, acrobatic, new comedy; Adonis, equilibrist, clever; Natalie and Aurie, songs, won favor; Christy and Willis, juggling, pleased; Irving and Sadie Jones and Bert and Bertha Grant, colored; Four Dumbars, daring casting; Duon and Glasier, well received; Anna Laughlin, dainty.—COLONIAL (Ray Comstock, mgr.).—Lew Dochstadter and his minstrels the

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THE MAN ABOUT TOWN.

THIS WEEK

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Grand Opera

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Season 1909-10.

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In

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Under the Direction of MARK A. LUESCHER.

LOUISE DRESSER

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In her Classy Singing and Ventriloquial Act. 12 Mins. in "One." AL SUTHERLAND, Agent. Week Sept. 6, Colonial, Lawrence, Mass.

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Direction REICH & PLUNKETT.

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Eccentric black face comedians

IN "ONE"

Freeport Park, Newport, R. I., creators of fun, that work in "One." By talking, singing, and dancing some.

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THE MARCH SONG THEY ARE ALL TALKING ABOUT. NEVER FAILS TO TAKE AN ENCORE.

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WE HAVE SET WORDS TO THAT GREAT INSTRUMENTAL NUMBER, AND NOW IT IS A GREAT SONG. TAKE OUR WORD FOR IT.

"THE STAR, THE ROSE AND THE DREAM"
A HIGH CLASS BALLAD, THAT ALWAYS MAKES GOOD, AND SOME MORE.

"PANSY, THE MOON AM SHINING"
A GREAT SONG AND DANCE NUMBER.

Published By **TED SNYDER CO., 112 W. 38th ST., NEW YORK** CHICAGO OFFICE: ONEONTA BLDG. FRANK CLARK, Mgr.

opening attraction of the house. The show is the best Mr. Dockstadter ever offered. Neil O'Brien, Al Jolson, Eddie Mazer and Dockstadter are the main entertainers.—GRAND (J. H. Michel, mgr.; agent, U. B. O.; Monday rehearsal 10).—Bill headed by "Sir General," trick horse; Cox Family, singers; Smith and Brown, dancers; De-main and Roche, eccentric; Four Solis Bros., musicians; Miller, comedy acrobat.—EMPIRE (Burt F. McPhail, mgr.).—"Serenades," good show, containing catchy songs and chorus, well trained.—STAR (Drew & Campbell, mgrs.).—"Follies of the Day."

CUMBERLAND, MD.

ACADEMY (Mellinger Bros., mgrs.).—Miller and Princeton, musical act, very good; Miss Nelson, soubrette, won applause; m. p. Business good. W. D. ROHRER.

DAYTON, O.

FAIRVIEW PARK (E. Redellie, mgr.; agent,

U. B. O.).—Elevor Trio, very good; Smith and Heagney, good; Bessie Valdere Troupe, bicyclists, pleasing; Sansones, novelty balancers, very clever; Berry and Berry, musicians, big applause.—JEWEL (Clem Kerr, mgr.; agent, Gus Sun).—Harney and Haynes, blackface comedians, very good; Marie Mac Neal, cornet soloist, big hit; Mar Tina, American Jap juggler, fair; Raymond Cook, monologist, big applause; Lawrence and Carroll, comedy sketch, laughing hit; Arthur Rhodes, ill.—LYRIC (Max Hurlig, mgr.; agent, Gus Sun).—Bunth and Rudd, eccentric comedians, very good; Hays and Ray-field, s. and d., fair; Wheelock and Hay, comedy bicycle act, headliner; Grace Hoopes, comic opera singer, big applause; Frint-George Co., in "A Mixed Rehearsal," big hit.—NOTES.—Nelson Van H. Gurnee, press representative of Hurlig & Seamon, is in the city on business.—The Jewel Theatre opened Aug. 30 with vaudeville; changed from m. p. R. W. MYERS.

ELIZ, PA.

WALDAMBER PARK (E. H. Suerken, mgr.; agent, U. B. O.).—Zinell and Bontel, musical, good; Stubbelfield Trio, gymnasts, very good; Will Dee, musical, good; Victor Travers, monolog, good; Harvey De Vora Trio, dancers, hit.—FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, U. B. O.).—Al Lawrence, hit; McGrath and Page, musical, good; LeClair and Sampson, burlesque, very good; Flying Werts Duo, gymnasts, good; Georgia Cunningham, soubrette, good.—NOTES.—This week closes regular season at both parks, but weather permitting there may be about two extra weeks of vaudeville.—The new Alpha is rapidly nearing completion, expected to open about last of September. M. H. MIZENER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—Clarke and Temple, s. and d., good; Tommy Dugan, comedian, funny; Philbrick, comedian, good; Martin and Frabrinol, s. and d., good; Fay Davis, ill. songs, good; Alex. Wilson, ventriloquist; Florence Stanley and Co., sketch, very good; Flying Werts Duo, gymnasts, good; Georgia Cunningham, soubrette, good.—NOTES.—Premier (J. M. Boas, mgr.; agent direct; Monday rehearsal 10).—Ruth Beecher, comedienne, good; Francis Wood and Co., hoops, good; Miss Bransau, ill. songs, good; Caroline Pullman, comedienne. E. F. RAFFERTY.

FORT WAYNE, IND.

LYRIC (F. W. Hartman, mgr.; agent, W. V. A.).—Knight Bros. and Marion Sawtelle, s. and d.; Glen Burt, monolog; Kilndt Bros., juggling and acrobatic; Nina Amorita, songs.—MAJESTIC AIRDOME (F. A. Blumer, mgr.; agent, W. V. A.).—Frank and True Rice, acrobats; Art Adair, musical; Boyd and Allen; The Great Nello, juggling; Miss Hansen, songs.—ROBINSON PARK (Proctor & Bulger, mgrs.; agent direct).—Vaudeville, m. p. and songs.—GAIETY (Sprague Green, mgr.; agent, Wm. Morris).—Helen Atkins, comedienne; m. p. and songs. H. J. REED.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Week of Aug. 30: Hy. Greenwood, juggler; Fred Gray and Nellie Graham, ill. waltz; Hall Bros., excellent; Evans and Lee, fair in s. and d.; Ward-Klar and Co., well received; Melnotte Twins and Clay Smith, excused; "Circumstantial Evidence," big impression.—HIPPODROME (A. L. Roumfort & Co., mgrs.; agent, M. Rudy Heller).—Wm. Bransford, character impersonator; Marnoff Troupe, Russian dancers; Seven Russells, minstrels. J. P. J.

HARTFORD, CONN.

POLES (George S. Hauscomb, mgr.; agent, U. B. O.).—Monday rehearsal 10.—A bill uniformly pleasing. Russell Brothers and Flora Bonfanti Russell, excellent with "Servant Girls," laughing hit of bill; Belle Blanche, mimic, went big; Artis Brothers, triple bar, great closing number. Emory Campbell and Aubrey Yates in "200 Miles from Broadway," good; Lee Brothers and Allen, novelty dancers, great stepping; The Havelocks, pantomime juggling, good; Howard and Lewis, singing comedy act, fair; business holds up splendidly.—SCENIC (Harry C. Young, mgr.; agent

direct; Monday rehearsal 9).—Joe Mole, trick bicyclist, fair; Harry Hanson, blackface, fair; Jean Mortman, soubrette, good; Marion Marshall, ill. songs, very popular; m. p.—NICKEL (Charles Woodyard, mgr.).—Reopened 28. Three reels, ill. songs by Frank Broderick. Business good.—NOTES.—Plans are under way for the building of another moving picture theater in section of town known as "Parkville."—Kemp's Wild West Show; Fearless Greys; Dare Devil Dash; Ferrari's Animal Circus, booked as features of Connecticut State Fair, Charter Oak Park, 6-11.—Spissell Brothers and Co. offered their new act at Poll's last week. It is built on the plan of the old Spissell Brothers and Mack act. In the new offering appear Frank Spissell, John Spissell and Constance Spissell, also a boy brought from Germany. The long expected split in the Spissell family has arrived and George Spissell, George Mack and a new partner are appearing on the other side at the Empire in the old act billed as Spissell and

Brothers Mack.—Changes on the Poll Circuit are still in evidence. The latest has to do with the transfer of Manager MacNamara of the Jacques Theater, Waterbury, to the management of the Bijou Dream, one of the Poll houses in New Haven.—Fred C. Curtis, of the William Morris offices, could fill in handily at the American if there should be an act shy at any time. Fred used to draw the salary of Corona, the magician, in vaudeville a few months ago. He also used to do all of Corona's work—in fact, Corona was his stage name. GEO. LEWIS.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.; agent, Orpheum Circuit).—George Bloomquist and Co., comedy playlet, bold story, fast business; Jewell's Manikins, pretty spectacle; Stuart Barnes, funny; "Sunny South," colored; Kelly and Kent, satire, hit; Mabel McCane, singer, dainty; Jones and

BOSTON "TRAVELER," AUG. 28.



If you were to tell your wife that you were not jealous, knowing that she was, on her own admission, and were to come home and find a strange man chatting with your wife while enjoying a light lunch prepared for you, wouldn't you be peevish, just a little? That's the situation in Fred Hallen's amusing little sketch at Keith's this week, and packed houses are voting it a complete success.

Fred Hallen is Bill Jones, burglar, with an awful attack of hunger and a complete slang vocabulary and a camaraderie delightful to see. After the lady recovers from her fright and makes the proposal to him to act the part of her friend the fun begins. He comes out in a ridiculously ill-fitting suit of the husband's clothes and wades into the lunch.

The husband appears, and oh, no, he isn't jealous, oh, no. He boils over as he overhears the chat between the stranger and his wife. That chat, too, is worth hearing, for Hallen gets in his peculiar style in thick layers. It fairly oozes from his sentences.

No one will ever forget that scene of the irate husband pointing his revolver at the intruder about to leave the house. Hallen never quite gets away, for the revolver looks dangerous, and the gyrations of that burglar are excruciatingly funny. He pirouettes and prances about, never once losing his flow of language or his nerve. Just as the curtain drops the deadly duel is on. Shots ring out, the noise is terrifying, and when the curtain rises again both men are seen kneeling back to back and banging away at the empty air.

But go up and see this act; it's sure to banish all your troubles.



FRED HALLEN.

HALLEN AND FULLER
In "A Lesson at Eleven P. M."

By FRED J. BEAMAN.

KEITH'S, BOSTON, AUG. 23.

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(Four Extra Large Xylophones)

Just arrived from Paris, France, Two Mammoth Bass Saxophones, One Bb Contra Bass, One Double
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IN THE WORLD, also the only one of its size in the world. Height 6 ft. 3 ins., tall. We also
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Sept. 6th, Empire, Paterson, N. J.

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WHITE CITY TRIO

Earl Taylor

Harry Krantzman

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In Conjunction with MIKE BERNARD at The Hague, San Francisco, indefinite

Featuring "MY SOUTHERN ROSE" Big Success

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Bulletin No. 4

FRED DUPREZ

This Week (Aug. 30), Keith's, Phila.
Next Week (Sept. 6), Colonial, Norfolk

Keeping busy

EDW. S. KELLER, The Man Behind

VAUDEVILLE'S GREATEST MUSICAL COMEDY DUO.

MUSICAL FREDERICKS

Our Liberati Fritz Scheff Finish is Original.

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SEASON '09

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"A PAIR OF WHITE DUCKS"

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"A GIRL OF THE WEST"Just Finishing Tour of Entire Pantages' Circuit.
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"HEINZ IS PICKLED AGAIN"..... By Williams & VanAlstyne
 "I'VE LOST MY GAL"..... " Williams & VanAlstyne
 "THE HAT MY FATHER WORE
 UPON ST. PATRICK'S DAY"... " Jerome & Schwartz
 "HONEY ON OUR HONEYMOON"... " Jerome & Schwartz
 "THEN WE'LL ALL GO HOME"... " Williams & VanAlstyne
 "SWEETHEART"..... " Clare Kummer
 "I WONDER IF IT'S TRUE"... " Clare Kummer
 "THE GARDEN OF ROSES"... " Dempsey & Schmid
 "CAN'T YOU SEE"... " Bryan & Gumble
 "LADY LOVE"... " McKenna & Gumble
 "ALEXANDER JONES"... " B. Hapgood Burt
 "DUBLIN DAISIES"... " Percy Wenrich
 "IF I HAD THE WORLD TO GIVE
 YOU"..... " J. Hayden-Clarendon

"I WANT SOMEBODY TO PLAY
 WITH"..... By Williams & VanAlstyne
 "MY PONY BOY"..... " Heath & O'Donnell
 "SHINE ON, HARVEST MOON"... " Bayes & Norworth
 "STINGY KID"..... " Bryan & Goldstein
 "LONGING FOR YOU, SWEET-
 HEART"..... " Gillespie and Chapel
 "MOONBIRD"..... " Dempsey & Schmid
 "HAVE A DRINK TO YANKEE-
 LAND"..... " Williams & VanAlstyne
 "FALLING STAR"... " Bayes & Norworth
 "WHEN I FELL IN LOVE WITH
 YOU"..... " Williams & VanAlstyne
 "I WISH SOMEONE WOULD FALL
 IN LOVE WITH ME"... " Anita Owen
 "BONNIE ANNIE LAURIE"..... " Williams & VanAlstyne

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Mayo, impersonators, clever; John Birch, funny.
 —EMPIRE (Henry K. Burton, mgr.).
 "Fashion Plates," with Hugh McGann, Indianapolis
 boxer, at each performance.—ENGLISH'S (Ad
 F. Miller, mgr.).—Opens 1 with Field Minstrels.
 JOE S. MILLER.

JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.; agent, U. B.
 O.).—Webb's Seals, excellent; Charles Leonard
 Fletcher, better than ever; Burns and Fulton,
 clever dancers; Van Camp, magician, good; "Dixie
 Serenaders," good.—NOTES.—Cary W. Hart-
 man's Indians gave a clever outdoor performance
 this week.—The Lyric opens 6 under management
 of H. A. Deardourf. L. T. BERLINER.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Reopened
 Aug. 27 to S. R. O. house. Eugene Ellsworth
 and Edna Lindon featured; Bisset and Scott,
 crack dancers; Sargent and Nelson, pleased; For-
 rester and Lloyd, pleased; Musical Steps, ap-
 plause; James Brockway, well received; Grand-
 scope. A. J. STEVENS.

LOUISVILLE, KY.

FONTAINE FERRY PARK (H. B. Burton,
 mgr.; agent, W. V. A.).—"The Napanees," fine;
 Zurasell and Russell, hit; Frank Mackley, banjo-
 list, good; Ernest Yerxa, contortionist; Fox and
 "Foxie,"—HOPKINS (E. W. Dustin, mgr.;
 agents, W. V. A.).—Manning and Ford, good;
 Zano, comedy magician; Blanch Aldrich, clever.
 —RIVERVIEW (L. Simons, mgr.; agents, Prin-
 cess Am. Co.).—Edward and Glenwood; Hampton
 and Dossat; Alice Leonts.—BUCKINGHAM
 (Whalen Bros., mgrs.).—"Empire Show." Atten-
 dance large. Good show.—LAXETY (Al. Bour-
 lier, mgr.).—Opening, "The Golden Crook," good
 show.—NOTE.—Goldie Brooks of "The Candy
 Kid" while removing her mask in the "baseball
 scene" a protruding wire pierced her eye.

LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—The
 fourth season has opened with the Phantastic
 Phantoms, dancing men and women; Frank H.
 White and Lew Simmons, very funny; "A-Ba-
 Bee's Pictorial Postcard," good; "A Tunesol
 Skit," with Frank and Marion Moore, pleased;
 Desmond and Bailey, Creole comedians, sang
 well; Grace Elwin, in ill. songs, good; Ernest
 Bros., gymnasts, funny. JOHN J. DAWSON.

LYNN, MASS.

OLYMPIA (A. E. Lord, mgr.; agent, I. B. A.).
 Monday rehearsal 10.—Tops, Topsy and Tops, well
 received; Musical Barbary, novelty musical act,
 well liked; Warner and Lakewood, and Adair
 and Dahn, business good.—COMIQUE (M.
 Mark, mgr.; agent, William Morris; Monday re-
 hearsal 10).—Chas. T. Bordley Trio, Farley and
 Duggans, Louise Hudson, Walker and West;
 business up to standard.—LYNN (H. Burgess,
 mgr.; agent, direct; Monday rehearsal 10).—

Whalley and Whalley, musical, fair; Lillian Mor-
 vell, singer, good; Barber Bros., acrobats, good;
 business good. BARLOW.

MALDEN, MASS.

AUDITORIUM (W. D. Bradstreet, mgr.; agent,
 I. B. A.).—Arlington and Henderson, dancers, hit;
 Alton, female impersonator, fair; Yankee Comedy
 Four, favorites; Miss Bautcher, ill. songs, im-
 pressed; pictures, Blue Legend, "Was Justice
 Done and Father Glue." THOMAS C. KENNEY.

MEDFORD, MASS.

BOULEVARD (John F. Mitchell, mgr.).—Crey-
 non, ventriloquist, pleased; Musical Fredericks,
 liberally applauded; Hammond and Forester,
 comedians, hit; Merrill and Otto, headliners; Four
 Imperials, hoops, well received. T. C. KENNEY.

MERIDEN, CONN.

POLI'S (Maurice Burnett, res. mgr.; agents,
 Weber and Allen; rehearsal, Monday 10:30).—
 Nell McKinley, character songs; Kelso and Leigh-
 ton, "A Female Burglar," clever; Fongers and
 Emerson, songs and talk, fair; the Asinto Trio,
 gymnasts, good; M. Burnett, ill. songs.—HAN-
 OVER PARK (R. L. Lee, mgr.; agents, Park
 Booking Circuit).—Geo. Barlow, German songs
 and eccentric dances, good; Ward and Mack,
 "Mrs. Skinner's Remedy," plenty of comedy; Ura
 Brunelle, Gipsie violiniste, very clever; the Sil-
 bor Four, a novelty, pleasing. Hanover Park
 closes its season Labor Day after a most miser-
 able summer. It is a matter of doubt if vaude-
 ville will be shown at the park next year.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.;
 agent, I. B. O.).—Meade and Trow, excellent;
 Gus Williams, hit; Tanner and Gilbert, pleasing;
 Rush and Peyser, excellent; Saldee Rogers, clever.

MONROE, LA.

AIRDOME (Clark Grambling, mgr.; agent,
 Hodkins).—The Lansing Athletes, very good;
 Jack and Bertha Rich; Three Methum Sisters,
 s. and d.; Mr. and Mrs. Bert Draper, went big.
 JAS. B. GRAMBLING.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agents, U.
 B. O.; Monday rehearsal 10).—"At the Sound of
 the Gong"; Homer Lind in "The Opera Singer,"
 another big feature; Miller and Hanson, good; The
 Ernest Pantzer Co. of acrobats; Yberli and Tay-
 lor, artistic s. and d.; George Alexander, mon-
 ologist; Anderson and Golney, colored; King and
 Holiata, magicians; Fisher and Fisher, cyclists;
 Fred Wyoff, comedian, m. p. and ill. songs.—
 WALDMANN'S (Lee Ottelengin, mgr.).—"Klek-
 erbockers," good business.—EMPIRE (Leon
 Frane, mgr.).—"Tiger Lillies," good show, doing
 well. JOE O'BRYAN.

NEW ORLEANS.

ORPHEUM (Martin Beck, gen. mgr.; agent,
 direct, Monday rehearsal, 1).—Opened 28. Only
 noticeable change augmentation of orchestra.
 Staff retained. Kraemer and Scheck opened the
 bill with their engaging equilibristic entertain-
 ment. Lockwood and Macarty did finely. "Charles
 the First," headliner (New Acts). "Drift-
 wood," by Williams and Tucker, teams with
 horseplay, and makes an appeal above. Some-
 one has saddled Florence Bindley with songs
 lacking in merit. Charles Kenna, with his "gy"
 talk, flew into favor. Duffin-Bedecay Troupe
 closed.—AMERICAN (Henry Greenwall, mgr.;
 agent, William Morris. Sunday rehearsal, 10).
 —The finest and most costly vaudeville entertain-
 ment that New Orleans has ever witnessed is on
 view at the American this week, the first of
 the season. The Three Keltons opened the show.
 They have improved considerably since last seen
 here. The humor of George Wilson is infectious.
 "A Wild Rose," presented by Mr. and Mrs. Ar-
 thur Forbes, well liked. Edith Helena, very big.
 Revelli, who closed the first half, was another to
 score a great reception. Seven Peresoffs do fair
 juggling. Eltinge, the star attraction and shines
 supreme. Hanlon and Clifton balance beau-
 tifully.—WINTER GARDEN (Lew Rose, mgr.).
 —Allien's "Peter the Great."

NEW ROCHELLE, N. Y.

LOEW'S (James F. Lee, mgr.; agent, Joe
 Wood; Monday and Thursday rehearsal noon).—
 May Wilson, very pleasing; Mildred Morris and Co.,
 comedy sketch, laughter; Harry LeMar, comedian,

laughing hit; Carmen Sisters, banjoists, very
 pleasing; W. C. Hoedler and Co.; Joe Maxwell
 and Co., solid hit. Business very good. CANFIELD.

ONEONTA, N. Y.

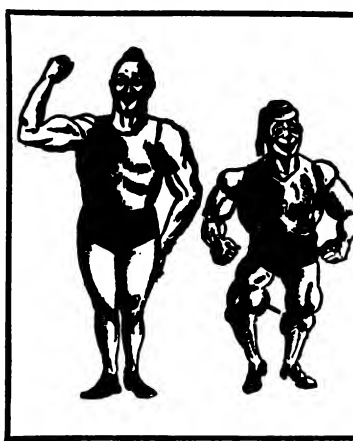
ONEONTA (Fred Gillen, mgr.).—Moonahan and
 Sheenan, vocal and instrumental act, well liked;
 Omega Trio, pleased; Mamie Fulton, vocalist,
 fair; m. p. and Mrs. Norton, ill. songs. DELONG.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent,
 U. B. O.; Monday rehearsal, 10).—M. p. and
 Jas. E. Waters, Barnes and LaVina, Moore and
 Young, Lew Welch and Co. There was a large
 attendance on the opening day, apparently pro-
 ving the popularity of low-priced vaudeville at this
 attractive theatre. G. R. H.

REVERE BEACH, MASS.

SCENIC TEMPLE (Geo. W. Morrison, mgr.;
 agent, Wm. Morris).—Kenny and Hollis, popular;
 Murphy and Francis, s. and d., scored heavily;
 Jane Elton, return engagement, very good; Ben
 Brandt, novelty cartoonist, favored; John W.
 McDonald, ill. songs, m. p.—CRESCENT GAR-
 DEN (Armand de Ravignon, mgr.; agent, direct).
 —Musical Brooks, pleased; Wm. Courtwright,
 monolog; Cecil Morris and Co., headlined, present-
 ing "Sists," excellent sketch; Frothingham and
 Delham, singing and talking, good; Aerial Bully,
 fair; Alf. Caproni, ill. songs, big business. GEORGE H. BENNETT.



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Eccentric Athletes

Week September 6th, New
 Brighton Theatre

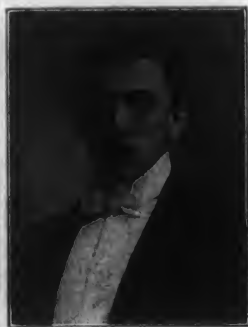
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 FIFTH AVENUE,
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SAGINAW, MICH.

JEFFERS' (C. W. Porter, rea. mgr.; Thos. E. Newton, lessee and prop.; agent, W. V. Assey).—Opened 29. Gillespie and Co. in "Wise Mike"; Hamlin and Noyes, slater act; Herber and Germaine, aerial; Jack Roche, singer.

BIJOU (Belle Rusco, lessee; W. A. Busco, mgr.; agents, Keefe and Humphrey).—Opening bill, Primrose Quartet; Leo Miller, violinist; The Four Loretas, reproductions of statuary; Mr. and Mrs. Ed De Corale and Co., comedy sketch.

MARGARET C. GOODMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; Henry Sonnenberg, res. mgr.).—Week 22: Moffett and Clare, s. and d.; Londe and Tilly offer a balancing novelty; Armstrong and Clark, in "Finding a Partner," replied to encores; Lancton, Lucier and Co., in "A Fool's Errand," proved as popular as ever; Lew Bloom's portrayal of the professional hobo, a splendid character study; George Hillman and his "Redpath Napanee," were recalled many times; Three Sisters Athletics are graceful athletes; the Kinodrome. J. E. JOHNSON.

SAVANNAH, GA.

AIRDOME (Frank & Hubert Bandy, mgrs.; agent, S. C.).—Gilmore Sisters, clever; Budd Fagg, laugh; Tuttle and May, comedy sketch, went well; Three Watsons, best seen here in some time; pictures and songs.—ORPHEUM (Joseph A. Wilenski, mgr.; agent, Inter-State).—Cecil Gordon, character singing and comedy talking, best seen here; Pastor and Merle, scored; Duncan and Hoffman, clever; Musical LaMolnes, feature act in musical novelties, headliner of bill; songs and pictures.—GRAND (Harry Lucas, mgr.; agent, C. Weible).—Pictures and three vaudeville acts.—CASINO (Leo J.

Doherty, park mgr.).—The Dohertys (New Acts); Paul Bawens, immense; Frank D. Oppe, trap drum specialty, very clever; Archie Foulk, tramp comedian, went well; the Helikvisits (outdoor attraction), high diving, big bit.—NOTES.—Arthur Lucas, mgr. of the Savannah Film Exchange, has returned from the north where he made arrangements to have a series of motion pictures taken in this city, work on which will begin in a few weeks. Savannah is in the limelight planning for the Panama Exposition for 1915. Everything points to a bright outlook.—The Colonial is nearing completion and will probably be ready for opening on the date announced, Oct. 15.—Bay Busch, of the Busch, DeVere Trio, is making a big hit down South with her illustrated musical novelty, having been engaged for return dates in several of the houses.—Ingram and Lind are spending a week or so in Savannah before going East where they will prepare a new act.—The Dohertys and Paul Bauens have made records for the Casino at Savannah, their engagements having lasted ten weeks already, and will end about 18.

R. MAURICE AETHUR.

SCHENECTADY, N. Y.

EMPIRE (Wm. H. Buck, mgr.).—30: "Watson's Big Show." Big business. 2-4: "Dreamlands."—MOHAWK (Chas. T. Taylor, mgr.).—Opens 6 under management. S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.).—Monday rehearsal, 10.—Week 23: Chas. Montrell, jugglers, very clever; Conch and Welch, comedy act, scored well; "Circumstantial Evidence," headline, a tense dramatic sketch, very well rewarded; Wynn and Lee, soubrettes, bit; Harry H. Richards and Co., in "Love a la Mode," a decided hit; Musical Johnstons, much appreciated; Beth Stone, dancer, went well.—STAR

(Frank Donnellan, mgr.; agent, S. C.; Monday rehearsal, 11).—Dolan and Lenhar, in a comedy sketch, headline, laughing hit; Three Vagrants, musical, bit; Dorothy Vaughan, singer, very good; Caswell and Arnold, very clever; Sharp and Turek, went well; Ed. Roesch, Ill. song, very good.—PANTAGES' (Alex. Pantages, mgr.; agent, W. S. Monday; rehearsal, 11).—Menetekel, illusion, headline, mystifying; Arthur Deming, comedian, decided hit; Miskel, Hunt and Miller, singers and musicians, fair; Chas. and Ada Kaimo, dancers, very clever and well rewarded; Martin and Greeson, in "The Man from Out There," lots of good laughs; Helen Lowe, singer, pleased; Montague's Cockatoos.—LOIS (J. J. Cluxton, mgr.; agent, Ed. Fisher; Monday rehearsal, 11).—Billis follows; Allen May and Co., sketch; De Harport and Scott, sketch; Revelle and Deery, aerialists; Mondane Phillips and William Rowe, dancers.—MAJESTIC (S. C.).—New theatre opens Aug. 30. It is being rushed as fast as possible. The house is a beautiful one, furnished throughout with cushioned seats and is beautifully decorated. All lights in the house are hidden beneath painted glass. It seats 1,700, and will play 10-20-30 vaudeville. Frank H. Donnellan, mgr. of the Star Theatre, has been appointed mgr. of the new house.—STAR.—Policy will still be the same, 10 and 20 vaudeville. The opening bill consists of the following acts: Hall and Starkes, minstrels; Five Merry McGregors, McLellan and Carson, Florence Modina and Co., Bissonette and Newman, Flo Patterson.

SIoux CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Sunday rehearsal 10:30).—Adelaide, entertaining; Hawthorne and Burt, talk and dancing; Keno, Walsh and Melrose, acrobatic; Ila Grannon, songs; Warren, Lyon and Meyers, musical; Patrice and Co. in "The Lobbyist." C. S. C.

STAMFORD, CONN.

FAMILY (formerly the Music Hall).—Opens 4. The management has made no statement as to whether the "10-20" vaudeville policy will be continued for next season, or "one-night stands" installed.—NOTES.—Mgr. Geronimo, of Lyceum, is in the hospital, suffering from appendicitis.—A. R. Muller's Star, "dark" for months, shows no sign of life.—"Sol." Adams, proprietor of the Albamra, announces a restaurant for his new theatre, which will be the largest in the city. HARRY KIRK.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.; agent direct; Sunday rehearsal 10).—Two Arkansians, musical; Lewis and Chapin, comedy, s. and d.; Claude Gillingwater, sketch; Kenney, McGahan and Platt, sketch; Geo. S. Van and Imperial Minstrels; Fraulein Katchen Loiset, trained pigeons and dog; Bros. Permane, eccentric clowns; and the kinodrome.—MAJESTIC (Miles Bondy Theatrical Co., props; S. C.; Monday rehearsal 10).—Svingali, hypnotist; Daly, juggler; Castellet and Hall, b. f.; Burke and Farlow, s. and d.; Sam Hood, b. f.; Edna Randall, songs; cameo-graph.—STAR (T. E. McCready, mgr.).—"Washington Society Girls." BEN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Very good bill offered for the opening. Hill, Cherry and Hill, good; Garin and Platt, good; Keane and Briscoe, pleased; Donald and Carson, good; Mile. Dazie went big; Barry and Wolford, well received; Four Readings, good. The orchestra, under the leadership of Frederick G. Weper, is the best

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Howard and Collinson Trio

The Talk this week of Trenton people who say "Come and see these fellows who kill each other to live."

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Eight curtain calls was the reward last night of the Howard & Collinson trio in a new English knock-about act, "A Piece of Dreadna China," and a half a hundred laughs were produced.

Direction, ALBERT SUTHERLAND

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BRIGHTER and BETTER Than Ever
WHALEN & MARTELL'S
BIG SHOW
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FRANK GRAHAM and **EDITH RANDALL**
In a Comedy Dramatic Playlet,
"A GAY OLD BOY."

Will-DEERY and **FRANCIS-Ollie**
Comedy Skit,
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LA BELLE HELENE, C. E. BELYEA
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In the "EGYPTIAN SUN DANCE."

JOE OPP
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THE SWEET SINGER.

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GYPSY VIOLINIST,
Novelty European Violin Act.
Elaborate Costuming.
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"I Love My Wife, but Oh! You

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Singing and Dancing Comedian.

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AND

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Playing Pantages' Circuit.
Big success everywhere.
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Direction GEO. HOMANS.

Chas. f. Semon

"THE NARROW FELLER."

THE PIOTTIS

Presenting
"THE ITALIAN AND HIS SWEETHEART."
Care VARIETY. Doing Well.

HARRY TYLER

PREMIER XYLOPHONIST.

Booked Solid Sullivan & Considine Time.
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SIGNED for twenty weeks this season on the
WILLIAM MORRIS CIRCUIT.

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MORRIS MANLEY AND
DOLLY STERLING

Presenting their Comedy Playlet, "Kid Hickey."
In preparation, "The Mayor of Queensbury."

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Only flock of trained
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Novelty Acrobatic Song and Dance Pair.
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POTTS BROS. and CO.
Week Sept. 8, Auditorium, Lynn.
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SINGING COMEDienne.
UNITED TIME.

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HEBREW COMEDIANS.
Murderers of the King's English.
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THE BRITTONS

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READY FOR WORK

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THE VAUDEVILLE PUZZLE
A scream in "one." The laughing hit of the Pacific Coast.
ASK ABOUT US.

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The liveliest eccentric dancing act
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 BOOKED SOLID 1906-10.
 Direction WILLIAM MORRIS.

TROVATA

SENSATIONAL VIOLINIST.
 After a SUCCESSFUL RUN AT HAMMERSTEIN'S, followed by the P. G. Williams' Circuit, Will again return to Hammerstein's.

ever.—SAVOY (L. Desmond, mgr.).—Wm. Goldie, fair; DeMaecore, good; Billie Meece pleased; Sharpe Sisters, fair; Fred and Nellie Tennill, fair. SAM FREEMAN.

TORONTO, ONT.
 SHEA'S (J. Shea, mgr.; agents, U. B. O.; Monday rehearsal 10).—Nellie Waring, dainty hit; Howard and Howard, clever; "A Night in a Monkey Music Hall," as presented by Maud Rothes, funny; Una Clayton and Co. in sketch, good; Fred Singer, well received; Banquet Quartet, old favorites; Veronica and Hurlfalks.—MAJESTIC (Chas. W. Denzinger, mgr.).—Al Smith, Ring Bros., Sig. D'Angelo and others formed a good hit.—STAR (F. W. Starr, mgr.).—The Cherry Blossoms are up to the minute and present a pleasing bill.—GAYETY (Thos. R. Heron, mgr.).—The Parisian Widows won the favor of the large clientele and the performance is a good one.—GRIFFIN'S AYRES STREET (J. Griffin, mgr.).—This new venture opened with a strong bill, headed by Princess Suzanne. The Majestic opens next Monday (Labor Day) under the management of William Morris.—FAIR NOTES.—Admiral Lord Charles Herford formally opened the great Canadian National Exhibition Aug. 31. It closes Sept. 7. The grand stand performance is a good one. The Siege of Kandahar great. The following is the vaudeville: Danella Trupee, Labakus, Campbell and Fletcher, Hedder and Son, Donagans, Annie Hope, Hersey's Military Stallions, Albert's Polar Bears, Rachettas, Scott Bros., White and LeMurt, Francis McKnight, The Flying Bandwits. HARTLEY.

WASHINGTON, D. C.
 CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; Monday rehearsal 11).—"Don," monkey, pleased; Walsh, Lynch and Co., well received; Charles Van and Co., good; "Broemstick Witches," hit of bill; Suzanne Rocamore, songs, much applause; Lean and Holbrook, funmakers, close the show.—COLONIAL (A. J. Brylawski, mgr.; agents, McHugh, Jeffries and Oliver; Monday rehearsal 9:30).—Ely and Warner, dancing, hit of bill; Eva Donnette pleased; Isabell Vaughn, violinist, very good; Ben E. Hilbert, Rube, laughs.—MAJESTIC (F. B. Weston, mgr.; agent, W. S. Cleveland; Monday rehearsal 11:30).—Pelham, violinist, entertaining; Twedy and Roberts, singers, pleased; Klutzing's Animals, animal act; Johnnie Williams and Co., excellent sketch.—LYRIC (Hable, mgr.; agent, Jeffries; Monday rehearsal 10).—GAYETY (Wm. S. Clark, mgr.).—"Dainty Duchess,"—LYCEUM (Eugene Kernan, mgr.).—"Century Girls." E. S.

UTICA, N. Y.
 SHUBERT (Fred Berger, mgr.; agent, U. B. O.; rehearsal Monday 11).—Nancy Lyle, violinist, good; Dale and Boyle, a. and d. several encores; A. O. Duncan, ventriloquist, pleased; Whitman Bros., contortionists, excellent; Harry Fox and Millerberg Sisters, big hit; Chas. and Sadie

WHEELING, W. VA.
 APOLLO (H. W. Rogers, mgr.).—The Apollo opened the season Monday, with "Vanity Fair," to S. R. G. Hillie Ritchie and Rich McAlister are funny as ever.—STATE FAIR opens Monday, Sept. 6. The Apollo will present two bills. All the other theatres will be open.

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At the Orpheum, Los
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"Pete"**

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Can close any show.
If we can't, the mule
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My
Word
if I
Catch
You
Bending

THE YORKSHIRE "EVENING NEWS," TUES-
DAY, AUGUST 24, LEEDS, ENGLAND.

Hippodrome.
The new American invasion at the Hippodrome
"got right there" last night. Varden, Perry and
Wilber only arrived in England last week, this
being their first public appearance on this side of
the water. Armed with string instruments, "the
boys" contributed half-a-dozen catchy songs with
choruses, and their step-dancing was as natty as
their clothes. V., P. and W. have come to stay.

BUSTER, 16, OCT. 4th

The Keatons are
back from LONDON,
hurrah, hurrah.
The Keatons are
back from LONDON.
They're back here to
stay.
We thought we'd go
down on History's
page.
Our funny Costumes
would be the rage,
But they were fun-
nier clothes on the
street
Than we wore on
the stage.
(Smith and Campbell)
Week Aug. 30, Temple, Detroit.
Bennett's Theatre, Hamilton, Canada, Sept. 6th.

FRANK IRENE
Malone and Malone

ACROBATIC WOODEN SHOE DANCERS.
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Regards to friends.

MARSHALL P. WILDER
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Barry Wolford

In Their Own Comedy Creation.
"It Happened on Monday."
Booked Solid until July, 1910.
Week Sept. 6, Shubert, Utica.
REICH & PLUNKETT, Smart Agents.



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"THE ARTIST'S DREAM"
A Picturesque Singing and Feeding Oddity.
Playing A. and C. Circuit, Inter-State time to
follow.



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And
MAURER**

"THAT CLASSY
STRING DUO."
Delineators of the
Best in Music.

"Encores are a mere
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to them when your
act's a hit."
SOME OPEN TIME.

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OLD WAR RELICS
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MARDO HUNTER
EN ROUTE—"COZY CORNER GIRL."

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GERMAN COMEDIANS, SINGERS AND DANCERS
In "THE FOX HUNTERS," by Aaron Moffman. Offers invited.
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HELLO GEORGE!

THE FAMOUS "HELLO GEORGE" BOYS

BISSETT AND SCOTT

The Greatest and Most Artistic Dancing Novelty of its kind before the Public, introducing our own original conception of "Chair Dancing" as a Special Feature. **Just closed a successful season of forty-two weeks over the Orpheum, Kohl & Castle and other Circuits booked in conjunction throughout the Middle-west and scoring the hit of the season.**

We open our Season on the Inter-State Circuit, booked personally by B. S. MUCKENFUSS as a SPECIAL ADDED ATTRACTION, commencing week of Oct. 4th, 1909, for a period of ten consecutive weeks, with the ORPHEUM, KOHL & CASTLE and other REGULAR CIRCUITS to FOLLOW.

NOW, MANAGERS, you all know the above act bears a good reputation, so, when routing your acts, don't overlook this Great Feature. You have played all the rest, so now play the BEST and be convinced.

We RIDE FIRST CABIN and are always booked as FIRST-CLASS PASSENGERS.

FOR TIME, SEE OUR EXCLUSIVE AGENT,

PAT CASEY

THE MAN WITH THE TWO-A-DAY BRAIN

P. S.—Wish to state that we are the ORIGINATORS and PRODUCERS of all the novel ideas that are shown in the above act, viz.: The "CHAIR DANCING" and "HAND DANCING." Our novel ideas are fully PROTECTED, so PIRATES BEWARE! Originate your own ideas and you will get the money, and will be successful the same as we have always been.

Signed,

JOHN SCOTT,

The Famous "Hello George" Boys

THE 4TH
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OF

VARIETY

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December 11th, '09

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Early application guarantees preferred position.

1 Page, \$125; ½ Page, \$65; ¼ Page, \$32.50; 1 inch, \$2.80; 1 line, 20 cents. Single Column Cuts, \$15; Double Column Cuts, \$25, including cost of block, returnable to advertiser upon request after publication, without charge.

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CHAS. F. JONES

The A.V.B.

Australian Vaudeville Bureau

We are prepared to deal with acts that have too much spare time on their hands, providing they have transportation fees to this country.

Vaudeville is on the boom here, and has been for several years. The BRENNAN CIRCUIT, as well as the RICKARD'S HOUSES, are coining money.

J. C. BAIN (general manager of the Brennan Circuit, which controls houses all over Australia) WILL GUARANTEE at least 16 weeks to SUITABLE ACTS, providing they don't want the earth. In addition there is every prospect of working the East on return.

Anything up to \$200 will be considered, but must be specialty acts; talking acts no use. Lithos, press notices and descriptive matter to be addressed to

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To Artists:

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Can book immediately for the entire season or future time good headline acts, comedy acts, big attractions and real novelties in America or Europe (England and the Continent).

Artists are invited to apply at once. When writing they should give a full description of their act, with photos, lithos, press matter, etc.; they should send the list of their bookings, open time, and state their very lowest terms.

Special attention will be given to NEW acts.

Correspondence in English, French or German.

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NEW YORK, U. S. A.**

TEN CENTS

VARIETY

VOL. XVI. NO. 1.

SEPTEMBER 11, 1909.

PRICE TEN CENTS.



KATE ELINORE AND SAM WILLIAMS

In their new skit "The Last of the Suffragettes"

A Few Unsolicited Criticisms

KATE ELINORE A SCREAMING SUCCESS AT THE CRITERION.

Before an audience that actually packed the pretty and popular Criterion Theatre to the very doors, that cleverest of comedienne, Kate Elinore, scored what is probably the biggest hit of her most successful career. Her skit, "The Last of the Suffragettes," in which she is supported by Sam Williams, fairly glistens with

sparkling gems of pure, unadulterated wit and genuine humor, the comedy situations being ably taken care of by both Miss Elinore and Mr. Williams. Miss Elinore, as the Suffragette, is screamingly funny in her grotesque make-up and costume, and when she appeared as Salome, the vast audience simply yelled with uncontrollable laughter. Mr. Williams is a comedian of the first rank, and also sings excellently, his one song being very well rendered. This sketch will surely set the town talking.

INSPIRED.
The act should prove a hit anywhere for a hearty laugh. The little most conscientiously over. Miss Elinore has two costumes, each good for comedy. The picture is bright, new and not new skit. Sam Williams is the "straight" for Kate Elinore was a laughing success in her Criterion, Atlantic City.
\$5 Miss. One (Special Drop).
"The Last of the Suffragettes" (Comedy).
Kate Elinore, assisted by Sam Williams.
OUT OF TOWN.

THE CRITERION.

The funniest of all women, Kate Elinore, in her new act, "The Last of the Suffragettes," scored another tremendous hit at the Criterion last evening. If there is a funnier woman on the stage than Kate Elinore, she has never been to Atlantic City. Miss Elinore is naturally funny, none of her humor is forced, and it is all of the infectious kind. Sam Williams ably supports Miss Elinore.

Direction, **WILLIAM MORRIS**

FIRST ANNOUNCEMENT

AMERICAN APPEARANCE SOON

THE SEASON'S MOST PRETENTIOUS VAUDEVILLE OFFERING

PHASMA

SEE THIS SPACE NEXT WEEK FOR SENSATIONAL ANNOUNCEMENT

Exclusive Direction of Mr. **B. A. MYERS**

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JUST FINISHING A SUCCESSFUL TOUR OF THE

PANTAGES' CIRCUIT FEATURED HEADLINE ATTRACTION

A DISTINCT MUSICAL NOVELTY, ELABORATELY COSTUMED, CARRYING OUR OWN SPECIAL SCENERY AND ELECTRICAL EFFECTS.

NOTICE

TO WHOM IT MAY CONCERN:

"The Venetian Street Musicians" have been the feature attraction at my house this week and have filled the position with great credit and satisfaction to myself and patrons. Their act is of a neat and refined nature and one of the best in my experience to play. They have proven a big feature and repeated encores and curtains greeted their efforts at every performance. I cannot recommend the act too highly, both as regards talent and deportment. (Signed) **W. J. TIFFANY,**

Manager PANTAGES' EMPIRE THEATRE, San Francisco

New BOOKING NEXT SEASON. COMING EAST SHORTLY. Regards to Del-A-Phone and Granville and Rogers.

When answering advertisements kindly mention VARIETY.

VARIETY

VOL. XVI., NO. 1.

SEPTEMBER 11, 1909.

PRICE TEN CENTS.

"NOTHING DOING" SAYS BECK UPON RETURNING FROM EUROPE

**Will Have Meeting with His Partners at Chicago
Next Week, When Something May Develop.
Friendly Feeling for Murdock.**

"There's nothing doing yet," said Martin Beck on Wednesday. Mr. Beck and Morris Meyerfeld, Jr., president of the Orpheum Circuit of which Mr. Beck is general manager, reached New York Tuesday morning.

"Next week I shall go to Chicago to meet my business partners, C. E. Kohl and others. What will come of that meeting I do not know now," he continued.

"I have only the kindest of feelings towards Mr. Murdock," replied Mr. Beck to a question "and do not believe that he would attempt in any way to attack our interests."

Mr. Beck remarked that his experience in the show business had taught him that when anyone actually intended to do something they did not parade it about with a brass band.

The homecoming of Beck had been watched for with much interest through the turn in the course of vaudeville events taken since the "Boss of the West" left for the other side. Upon arriving in the city, Mr. Beck immediately informed himself of the situation up to the moment of his landing. On Tuesday he did not meet E. F. Albee, General Manager of the United Booking Offices, with which the Orpheum is bound under a territorial agreement expiring December 1, 1910.

Mr. Albee visited the Orpheum suite on the same floor as the United's about four Tuesday afternoon, but Beck had left for Deal Beach, where his family is staying over the summer.

Though missing Beck, Albee had a conference with Mr. Meyerfeld of over an hour. The subject under discussion of course was not given out nor any announcement of the meeting made, but it is said that Mr. Albee prevailed without effect upon Mr. Meyerfeld to renew the agreement now existing, and asked that a stronger affiliation with the United be entered into.

The Orpheum Circuit which books far

ahead will shortly place acts upon its books for after December 1, 1910. The question of booking these independently of the United or in conjunction with it must shortly be settled.

It is reported that Mr. Meyerfeld asked Mr. Albee to point out the benefit to be derived from a further communion of interests between the United and the Orpheum circuits, and there the conference is said to have ended.

At the Astor on Tuesday noon, Mr. Meyerfeld and Harry Davis, of Pittsburg (Grand Opera House), were in deep consultation. It is supposed Mr. Davis asked Meyerfeld for an inkling of the Orpheum's intention for the future, the present shortage of feature acts in the United offices having caused the large managers much uneasiness.

The supposition by vaudeville people regarding the present situation is that if the Orpheum Circuit "breaks away" from its United connection, that will mean the entrance of the Orpheum into the east through the purchase of present established first-class vaudeville houses in Detroit, Buffalo, Toronto, Rochester and Pittsburg, or by adding these houses, controlled by Davis, Moore & Wiggins and M. Shea to the booking lists, it having repeatedly been said that should the Orpheum leave its present eastern associate (United) the managers in these cities by stress of circumstances would take refuge as a protective measure.

In a similar strain, it is surmised that should Beck take an independent stand, it would follow that Percy G. Williams with his Metropolitan Circuit would become the extreme eastern end of the Beck booking circuit, the number of Mr. Williams' houses giving the Orpheum a stronger foothold here than it could hope to attain alone for some years.

One "doper" had it this week that to offset the possibility of the Orpheum

(Continued on page 11.)

FRISCO OPENING POSTPONED.

San Francisco, Sept. 9.

There has been no change in the vaudeville layout here as regards the Valencia, American and Morris' vaudeville.

The Valencia will play the Morris acts as announced, but instead of opening Oct. 4, the first performance has been set forward until Nov. 1.

Some talk has been about that the American would take up the vaudeville policy, the Shuberts continuing to book the Valencia with legitimate attractions, but this is denied by Walter Hoff Seely, general manager of William Morris, Western.

Mr. Seely leaves here Sunday for New York to confer with Mr. Morris on future plans, and to report upon what he has accomplished up to date in the territory allotted the western company.

At the Morris offices this week, William Morris said that Seely had advised him houses had been secured in Los Angeles, Omaha, Denver, Portland and Seattle.

In Los Angeles a site had been taken. In Omaha and Denver, vaudeville would be temporarily played by the Morris acts in the Pelton & Smutzer houses until theatres projected for the Morris Western company could be completed.

The openings would occur during November, said Mr. Morris, when houses he declined to name at Seattle and Portland would also start with his bills.

AMERICANS SCORE IN PARIS.

(Special Cable to VARIETY.)

Paris, Sept. 9.

The Folies Bergere opened here Sept. 4. Among the acts to appear were Bert Levy, a huge success; The Four Fords and the Keeley Brothers, both of whom made a big impression. Merian's Dogs also did well.

EXTENDS AMERICAN ACT.

(Special Cable to VARIETY.)

London, Sept. 9.

The success of the Fred St. Onge Company of bicycle riders at the Palace has been so pronounced that Manager Alfred Butt has extended the engagement for four weeks longer.

At the Palace on Monday Stafford and Stone passed.

Vernon, the ventriloquist, opened at the Hippodrome, doing fairly.

Daisy Harcourt has made a tremendous success on the Barrasford time.

"COMBINE" NOT TAKEN SERIOUSLY.

(Special Cable to VARIETY.)

London, Sept. 9.

From the mass meeting held by the Variety Artists' Federation last Sunday, it appears that that organization is not taking the talk of a combination between the big circuits seriously.

The meeting seemed designed more as an attempt to enroll more members than for any other purpose.

There is a rumor that Oswald Stoll is purchasing a site for a music hall to be located directly opposite the Holborn Empire, the best paying two-nightly house in London.

Stoll is also said to be on the point of opposing Gibbons in Croyden and Birmingham, two of Gibbons' best provincial stands.

Should either of these actually come to pass, the "combination" would probably fall to the ground.

GERMAN MURMURINGS.

(Special Cable to Variety.)

Berlin, Sept. 9.

A largely attended meeting of the Managers' Association was held here September 7, when Manager Barthuschek was elected the new president.

There has arisen once again trouble between the International Artisten Loge and the managers, which was the cause of the big attendance. The differences may be smoothed over in a few days. Early this week they were very serious.

"MIDGET CITY" TO LONDON.

(Special Cable to VARIETY.)

Paris, Sept. 9.

M. Gerson has made all arrangements to take his "Midget City" attraction to London, where it will be shown in the Hippodrome during December. In March the exhibition goes to New York, according to present plans.

FISHER ON THE MOVE.

(Special Cable to VARIETY.)

Paris, Sept. 9.

Clifford Fischer has left his position with the H. B. Marinelli Agency here. He will retire from the theatrical business and henceforth live in Hungary, where the parents of his wife reside.

MORRIS' NEW OPENINGS.

Toledo, Sept. 9.

Toledo has a real vaudeville house. It is the American Music Hall, formerly Burt's, now operated by William Morris.

The American opened Monday, not any too well, but with good bills. It is almost safe to predict a success.

Toledo is a big problem from a vaudeville standpoint, and it will have to be studied, though if the future shows compare with the opening program, there should not be great difficulty in turning Burt's over to a substantial profit.

New Orleans, Sept. 9.

It seems assured that William Morris' American Music Hall, formerly Green-wall's, is a success. Last week's business at the American was what might be termed terrific, in view of the intense heat, and this week it has continued as big, even with the Orpheum in opposition.

Whether it is the new broom sweeping clean at the outset or what it may be, 'tis a fact nevertheless that the American is doing the banner business of the town.

Toronto, Sept. 9.

The Majestic, under the management of William Morris, opened to capacity at both performances on Monday, a turn-away occurring at night, and the verdict after the show was that "William Morris is here to stay."

The first bill is a good one. James K. Hackett is headliner for next week, his last in vaudeville for the present.

The Majestic opposes Shea's, having an advantage over the latter in the theatre itself.

Pittsburg, Sept. 9.

The William Morris vaudeville made a very satisfactory start at the Kenyon, Alleghany, on Monday.

Morris is booking the house, which is under the management of the Mittenthal Brothers.

At the Grand Opera House here Harry Davis placed a strong bill for the week. Though across the river the Kenyon is looked upon as opposition, the Grand having drawn from that vicinity.

Memphis, Sept. 9.

The opposition in vaudeville opened Monday when William Morris placed a program at the Jefferson, situated somewhat out of the regular centre, and at a disadvantage through that.

The show has pleased fair audiences.

It is extremely improbable that Memphis can profitably support two first-class vaudeville theatres. The Orpheum Circuit operates the other.

NO STANDEES ALLOWED.

Sydney, Australia, July 25.

On August 1, the new Theatre Bill goes into operation. The most radical change will be noticeable in the attendances on capacity rules. No overcrowding will be allowed, every one of the audience being compelled to have a seat. In big houses such as Her Majesty's, Royal, and Lyceum, this will mean a large difference in the receipts, and already managers are preparing to charge extra for "early doors" in order to meet the deficiency likely to occur. The bill will enable some of the smaller houses to reap a larger share of business than that hitherto accorded them.

EQUITABLE CONTRACT ADOPTED.

Chicago, Sept. 9.

The Labor Commission met at Springfield, Ill., on Tuesday, when an equitable contract in conformity with the powers vested in the Commission by the new agency law, was submitted and substantially adopted.

Nol Lowenthal, George A. Trude and Harry Mountford were the principal drawers of the new manager-artist agreement.

In phrasing, it is said to run very closely to the equitable contract published by the White Rats.

WAS NO "FILM."

Chicago, Sept. 9.

Homer Howard is telling a story which he credits to Bert Leslie: An artist got a job in a "gitney" theatre. It was his first experience in that line of work and he was not on to the way. After doing twelve shows he started for the hotel.

"Where are you going?" asked the manager.

"Why, I'm going home," was the reply.

"You've got another show yet."

"What do you think I am," inquired the artist, "a film?"

\$1,000 FOR MONTGOMERY AND MOORE.

Either \$800 or \$1,000 weekly is the figure procured from William Morris by Barney Myers for Montgomery and Moore.

They will open at the American, New York, Monday, having been booked for the season.

The act, practically a new one in the vaudeville, established itself last season, playing over United time. It is reported that the United had a route of 40 weeks laid out for them, when the news of their flop to Morris was announced. The United is reported as having offered \$750 for the act.

WORLD'S BIGGEST GRANDSTAND.

The Palisade Amusement Co., operators of the park on the Jersey side of the Hudson River opposite New York City, has given out contracts for the erection of the biggest temporary grandstand in the world. It will be built at the edge of the Palisades for the length of Palisade Park and will offer accommodation for 50,000 people.

The park will remain open during the Hudson-Fulton celebration, Sept. 18 to Oct. 3, and the grandstand will be used for the crowds to watch the river pageant which will pass that point.

ALMOST QUIT.

Ralph Herz almost quit "The Prince of Mohamet" this week. It is a Shubert show, now playing somewhere, preparatory to opening at Providence Sept. 13.

According to Herz's understanding as per the report, he was to have been featured. Adele Ritchie, in the same production, looks upon herself as a star also.

When Mr. Herz caught sight of the "paper" he commenced to believe that the contract was not being lived up to by the Shuberts.

But among Herz, his lawyer, and the Shuberts the trifling matter was patched up, so Mr. Herz is with the troupe. Otherwise he might have reopened in vaudeville Monday.

Lulu Glaser (Mrs. Herz) is starring in another Shubert play.

A SQUEAL FROM PANTAGES.

San Francisco, Sept. 9.

Alexander Pantages has instructed his attorneys, three of them, all of San Francisco, to prepare papers in a damage action to be brought against Sullivan-Considine, Pantages' competitor in the vaudeville business.

Pantages alleges that the local Sullivan-Considine office has been busying itself with acts booked over the Pantages time, and Pantages also alleges that inducements have been made acts booked by him to break their contracts.

It is claimed by Pantages that an investigation will establish this, but as Pantages and his circuit have been operating for two years or more in active opposition to Sullivan-Considine, people around here are of the impression that Mr. Pantages has had plenty of time to learn all the curves of his vaudeville territory without resorting to the law in what is the customary result of "opposition."

ANOTHER LOS ANGELES REPORT.

San Francisco, Sept. 9.

Alex Pantages has contracted for a new house in Los Angeles, and building will commence about Sept. 17. He is expected here Sept. 15.

LINCOLN CLAIMS FOUR SITES.

Chicago, Sept. 9.

Fred Lincoln, general manager of the Sullivan-Considine Circuit, is in town and with his coming issued a statement saying he has decided on four sites in different parts of Chicago upon which to build Sullivan-Considine houses.

Lincoln further states that two have been closed, the others being tied up and will be closed within ten days. He does not disclose the location of the two settled on.

Lincoln will remain in town from ten days to two weeks, returning then to San Francisco where he will make his headquarters.

John Considine arrived here Saturday, leaving for New York at once.

LEVY CLAIMS A CIRCUIT.

San Francisco, Sept. 9.

Archie Levy returned late last week from a trip up north and claims to have made arrangements whereby he will have the bookings of a circuit of houses beginning in Butte, Mont., through Spokane, Seattle, Vancouver, Portland and on down the coast, connecting with his Arizona time.

Levy expects to go east within a few days.

KOHL'S SECOND STAR.

Chicago, Sept. 9.

C. E. Kohl will erect a new vaudeville theatre at 43d Street and Michigan Avenue to be ready about February.

The new house will be built with the Star as a model, and will seat 1,600.

THE PLAZA OPENING.

William Morris reopens the Plaza, New York, Monday, Sept. 13, with the following bill: Pauline, Joe Welch, Maude Hall Macy, Stella Mayhew, "Phantastic Phantoms," Sisters DeFaye, Bon Air Trio and Altmont and Dumont.

ARTISTS' CLAIM VICTORY.

Chicago, Sept. 9.

"The battle is practically won" is the way S. D. Ricardo sums up the situation in regard to actors in the moving picture theatres who seek minimum salaries of \$25 single and \$50 double. He is of the opinion that victory is certain.

At this week's mass meeting it was made plain that some agencies have not admitted defeat. The United Booking Association (local) which has long been a thorn in the union's side, was declared unfair. Charles Harding was also pronounced unfair. Ed Lang, Pantages' representative, was put with them because he books acts which only stay a night or two at a place. The actors demand that bills shall be changed but twice weekly.

Pickets are watching the offices which are considered unfair and actors who wish to be popular with the union do not visit them.

Artists refused to work on the bill with \$20 people in several instances, and some picture houses had no vaudeville Monday as a result.

ENGAGES ANOTHER "MONK."

The United is reported to have engaged "Lady Betty," another "monk" owned and lately brought over here by Frank Bos-tock, to whom "Consul" belongs.

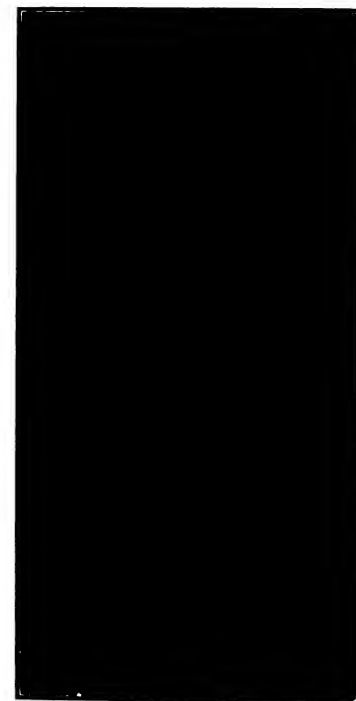
"Lady Betty" has been engaged for a tour at \$1,000 weekly, it is said, with a forfeit due William Morris of something like \$200 a week for every city "Betty" shall appear in where there is a Morris house. The forfeit is to be paid by Bos-tock.

PARIS PLACE CLOSSES.

(Special Cable to VARIETY.)

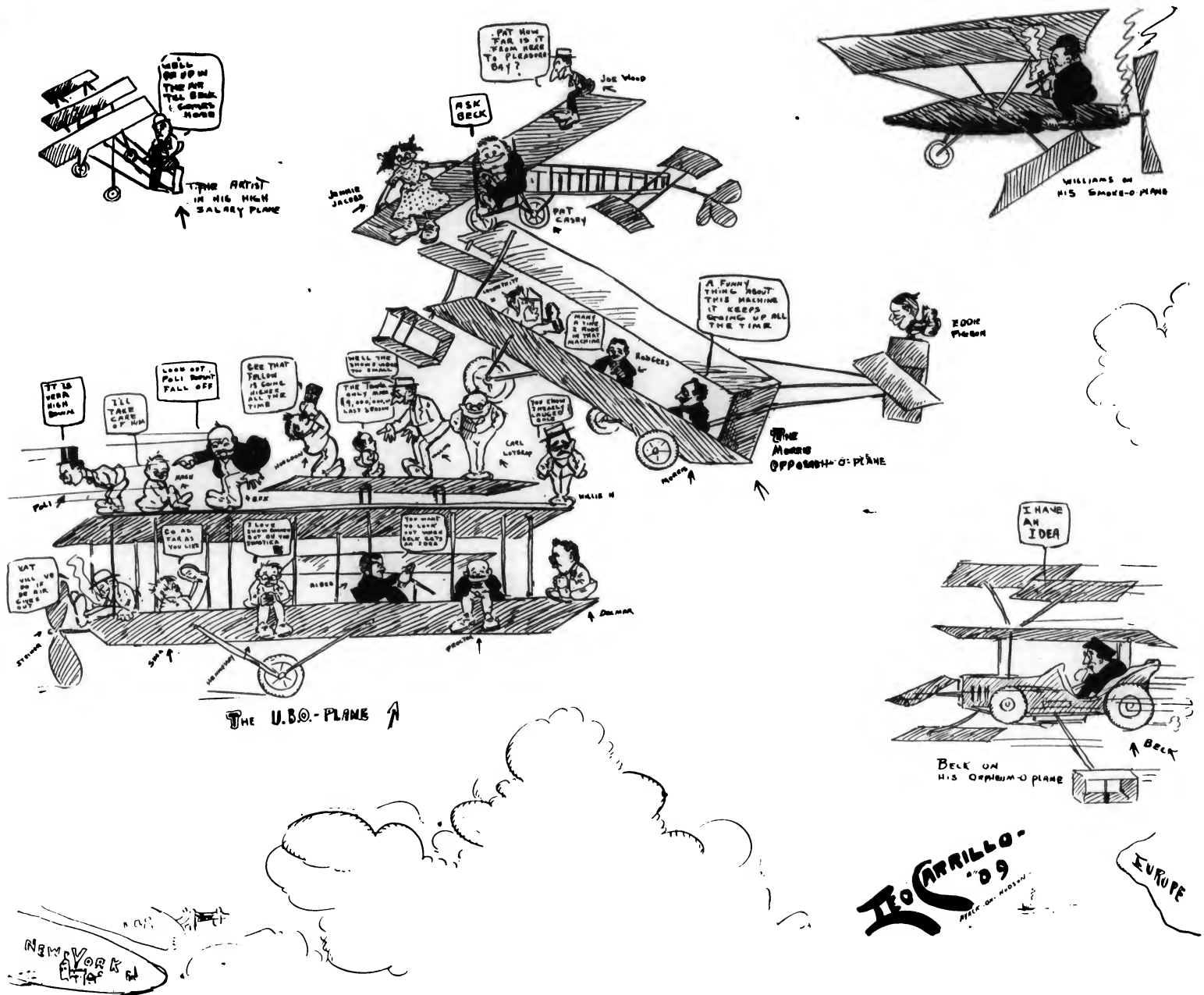
Paris, Sept. 9.

The Ambassadeurs closed Monday, Sept. 6. The unfavorable weather forced the suspension of the al fresco resort.

**LITTLE AMY BUTLER.**

Who, with her Four Comedians, is in vaudeville under the direction of WILLIAM L. LYKENS.

LEO CARRILLO'S CARTOON OF THE WEEK



UP IN THE AIR AGAIN

NEW WESTERN HOUSE OPENS.

The new Casino, Flatbush Avenue, Brooklyn, opened last Saturday evening. The demand for seats emptied the ticket rack before seven o'clock.

A delegation of Western Burlesque Wheel officials witnessed the premiere, among them being James H. Curtin, Tom (Lieut.) H. Clay and Edward Miner, James Lowrie and Harry Martell. Miner's "Sam T. Jack Show" was the opening attraction.

The Casino was started about eight months ago, and according to an Empire Circuit official cost for ground and building \$298,000 before the curtain rose on the first performance. It has the newest devices in front and behind stage.

One feature is a new system of heating. The heat is supplied through a network of pipes under the orchestra floor, and comes into the auditorium through hundreds of small registers placed beneath the seats.

COVERING UP.

Chicago, Sept. 9.

The ownership of "The Follies of the Moulin Rouge" now at Euson's is not clear. The program has it "The Burlesque Producing Company" but those connected with the show make mystery regarding who comprises this company.

The "paper" is cross-lined; it is very similar to that formerly used by "The Trans-Atlantics."

It is Hurtig & Seamon's show, Trans-Atlantics' renamed as at present, following an injunction in New York forbidding the title, "The Queen of the Moulin Rouge."

SHORT CHICAGO JUMP.

Chicago, Sept. 9.

Sid Euson is getting such a Parisian flavor that he is addressed as "Monsieur."

"The Queens of the Jardin de Paris" opened the house last week, "The Follies of the Moulin Rouge" appears this week, and Irwin's Majestic's, which comes next week, have in a two-act skit "Americans in Paris."

This week's show came from the Alhambra to Euson's and it is said a number of the shows will have the same move.

PHILADELPHIA OPENS 101ST SEASON.

The 101st season of the Walnut Street Theatre was inaugurated Monday night with an audience which packed the house and several hundred persons were turned away at both performances Monday.

"The Girl From Rector's" was the attraction and whether or not it was the unusual publicity given the piece and its suggestive possibilities, or the rumor that the local authorities might be called upon to prevent its presentation, the demand for seats was something terrific and it looks as if the piece would be good for a run here.

ARRESTED FOR ABDUCTION.

Chicago, Sept. 9.

William Fary, acrobat, was arrested Sunday on a charge of luring Frieda Mehn from her home at Chebanse, Ill. The man is 28; the girl is 15. He was taken to Chebanse on an abduction charge.

A companion of Fary's was arrested a week previously on a charge of luring another 15 year old girl from her home at Chebanse, and he is now in jail there.

EASTERN INSPECTION TOUR.

The inspection committee of the Eastern Burlesque Wheel, composed of Sam Scribner, J. Herbert Mack and L. Lawrence Weber, will start on their annual tour of the circuit the latter end of September.

They will "catch" all the companies on the Wheel, and require that whatever changes and improvements are ordered must be made immediately.

\$2,500 FIRST WEEK.

Chicago, Sept. 9.

It looks as though the switch from the Trocadero to the Alhambra was a wise move on the part of the management of the Columbia Amusement Co.

"The Follies of the Moulin Rouge" did \$2,500 last week, according to a report which credits the manager of the company with being responsible for the atonement and burlesque authorities agree that the gross must have exceeded \$2,500.

Matinees are given daily and women are numerous at afternoon performances.

Charles Howard, business man as well as comedian, offered to bet a stage hand that the house would do \$6,000 on a week before "The Follies of the Moulin Rouge" return to the house in January.

The Trocadero is now a "family" theatre and offers continuous from 11 a. m. to 11 p. m., at 10, 15 and 20. There is a female ticket seller and another who is ticket taker. A special bill Sunday did not draw well.

"THOROUGHBREDS" IN NEW HANDS.

After organizing his "Thoroughbreds" burlesque company for a tour of the one-night stands and securing a list of bookings, Frank B. Carr has retired from the venture.

The organization left New York late last week and will continue under management of George Leonard, representing the backer of the enterprise.

ANOTHER MOLASSO PANTOMIME.

G. Molasso is preparing a pantomime production for vaudeville. It will include ten people and be in readiness in about three weeks.

Featured in the act is to be Mina Minar (Mrs. Molasso), who is now with Jacobs & Jermon's "Queens of the Jardin de Paris," an Eastern Wheel burlesque show. Molasso put on the pantomimic production for that company, in which Miss Minar now appears.

EDDIE LEONARD & CO.

The photos on the front cover this week are those of Eddie Leonard and his company of blackface artists, who will play at Hammerstein's next week (Sept. 13).

Included in the organization are Mr. Leonard, Mable Russell (Mrs. Leonard) and Sam and Arnold Field (Field Brothers).

The company will appear in Mr. Leonard's latest piece of Southern life "At Home Again," Miss Russell assuming a character in cork for the first time.

Until recently Mr. Leonard and the Field Brothers were members of the Eddie Leonard Minstrels. Upon leaving that show, vaudeville bookings were immediately secured for Leonard by Jack Levy, and he opened at the Grand Opera House, Pittsburg, last Monday.

RATHER SCRUB THAN POSE.

Toronto, Sept. 9.

Manager Henry, of the Gayety, through the chief usher, has received an appeal from Tillie Flaherty, formerly a scrub woman in the theatre, to return to her old job.

Tillie left Toronto to join the Phil Sheridan Burlesque Company as a "show girl." A good looking blonde, Tillie easily held down her place. Tillie's husband is an acrobatic strong man, who couldn't find much use for his strength in the smaller vaudeville houses last season, so the six per that Tillie earned keeping the marble bright helped some.

The husband finally secured engagements on small western circuits, and Tillie was taken by him to New York, where she joined the show.

Now Tillie writes she isn't happy without her husband, and she isn't happy, anyway, excepting when in Toronto. New York is a wonderful place, she admits, but Toronto is quiet, and that's better.

It's an even chance that Tillie will get her job back. Henry can feature her as an extra attraction, billing Tillie "From Tights to Suds, or How One Show Girl Cleaned Up."

SYNDICATE TOWN THEATRICALS.

Louisville, Ky., Sept. 9.

An association has been formed among Louisville's theatrical managers. Its official shape is a corporation in which stock is held by John H. and James P. Whalen (owners of the Buckingham Theatre, a Western Wheel stand in opposition to the newly opened Gayety, playing Eastern Wheel attractions), John T. MacAnhy, A. L. Boulter, Charles A. Shaw, F. Shriner and E. W. Dusen.

The corporation goes into operation Sept. 14. Detailed information as to its object is not at hand.

RUNWAY TO BALCONY.

The new Columbia Amusement Co.'s Gayety, Kansas City, is due to open Oct. 3.

Among the novel features of the house will be a concrete runway, sloping from the orchestra floor to the first balcony on both sides of the auditorium. This is the only burlesque house so constructed.

A NEW QUARTET.

Chicago, Sept. 9.

A new singing four, or at least a new name for one, has been uncovered at the Pekin this week.

It is styled "The Giva-Dam Quartet."

A "CALIOPE" FINISH.

Chicago, Sept. 9.

Jolly and Wild, who are assisted by Lex Neal, one of England's smallest comedians, played the Star last week with the intention of producing a "caliope" new finish to the act which Jolly has been working on for some time. As the caliope was incomplete it could not be put on, but the plan is to offer it for the first time late this week at Milwaukee.

Ida Rubinstein, a dancer recently appearing as a single act in Paris, is reported as having been signed by Martin Beck for thirty weeks, while the latter was in the French capital.

MILWAUKEE FIGHT KEEPS ON.

Chicago, Sept. 9.

A burlesque war is being waged in Milwaukee between the Star and Gayety. The Star is owned by Frank Trotman. It is the newer of the two and seems to have the better clientele owing to its superior location and facilities.

The row started last fall at the opening of the season when business was very poor and Trotman lowered his prices to 10, 20 and 30 with an additional price of 50 cents for the first rows at the evening performances.

Both houses used the newspaper advertisements to advantage and neither hesitated to tell the public what a poor show the other house had.

The fight is continuing this season, and while it has only begun, it is reported that the Trotman house (Western Wheel) has a shade the better of the argument.

SCHENECTADY OPPOSITION OPENS.

Schenectady, N. Y., Sept. 9.

This is the line-up this week, the opening of burlesque opposition here:

Empire Theatre (Western)—"Yankee Doodle Girls" (first half); "Jardin De Paris Girls" (second half).

Mohawk (Eastern)—"Marathon Girls" (first half); "Gay Masqueraders" (second half).

Leo Pardello, wrestler, was an added attraction for the first half of the week at the Empire.

\$3,800 AT LOUISVILLE GAYETY.

Louisville, Sept. 9.

It is declared that the Gayety Theatre, the Columbia Amusement Co. stand which opened last week with Jacobs & Jermon's "Golden Crooks," played to \$3,800.

This week Sam Scribner's "Big Show" is at the Eastern house. At the Buckingham, the Western Wheel opposition, the attraction is "The Fashion Plates."

Big audiences have been the rule at the new house. The Buckingham has also enjoyed large attendance.

"PASSING SHOW" THROUGH.

Chicago, Sept. 9.

Members of "The Passing Show" have entered suit against Mrs. Ray Fulton for two week's salary.

It is rumored that she and May Howard were partners in the company which was so short-lived. It opened at Hammond, Ind. The next week it played the American in St. Louis.

The "people" receive fare back to Chicago.

DIDN'T "WORK BOXES."

San Francisco, Sept. 9.

Quite a number of the profession were standing around the other day when one spoke up quickly: "Say, Caine, you've played Keith-Proctor's New York, haven't you?" "Why, yes, many times." "Well, now you can settle a little argument for me. Some of these 'Coast Defenders' think because I've been out here for about a year I haven't played the East. My wife and I have played Keith-Proctor's, both single and double, and she didn't have to work the boxes, either."

Excavation has commenced for the new vaudeville house at "Five Corners," Jersey City, to be operated by Harry Leonhardt.

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Borden, Zeno and Haydn Bros. are on the Mozart time, booked through B. A. Myers.

Mme. Herrmann did not appear at the American this week. Allan Shaw replaced her.

Geo. T. Davis is seriously ill at the Seaton Hospital (Ward 7), Spenten Duyvel, New York.

Gordon, Pickens and Co. received the United time this week, through Max Hart. It is a new act.

The Kellinos arrived this week, and will open at the Fifth Avenue Monday, booked by B. Obermayer.

The Vindabonnas return to open at the American, New York, Oct. 4. Masaud is the agent.

The 3 Kobers, a western act, have been placed by Billy Masaud to open Oct. 4 at Burt's, Toledo (Morris).

Geo. Fuller Golden will return to vaudeville for two weeks, opening Sept. 13 at the American, Chicago.

Ernest Pantzer and Co. open on the Sullivan-Considine time at Spokane Sept. 19, placed by Fred Zobedie.

The Brighton Beach Music Hall closed Labor Day. The Brighton Theatre ends its first season tomorrow (Sunday).

Floyd McGlinchey, known to the stage as Floyd Mack, was married at St. Louis last week to Mabelle Erzman, an actress.

Prescelle, the hypnotist, will probably commence on the United Oct. 4, if the money question is straightened out by then.

Perderson Bros., all the way from the Coast, have received fifteen weeks of United time, secured for them by Alf T. Wilton.

Dockstader's Garrick, Wilmington, opens Sept. 13. The opposition house there of Feiber, Shea & Coutant's started last Monday.

Nellie Daly, of the Daly family, and who played in "Babes in Toyland," has been engaged for "Kitty Grey" by Charles Frohman.

After a long absence from New York, Sullivan-Pasquelena Co. will return to the Colonial next week in "A C. O. D. Package."

Hennessey and Son make up a New England act Alf T. Wilton is booking for. Neither Dan F. nor "Young" Hennessey is in the turn.

Katheryn MacDonald, of the Percy G. Williams' office, who has been quite ill during the summer, returned to her desk Wednesday.

Julie Delmar will look after the Atlanta and New England houses in the United Booking Offices now that the park season has closed.

The new Bijou at Battle Creek, Mich., opens Monday, Sept. 13, under the management of W. S. Butterfield. The seating capacity is 1,150.

The Four Anutis, young girls who appeared over here as a musical number playing pianos, opened at the Alhambra, London, last Monday.

Willie Holt Wakefield opens her regular season on the Morris circuit Sept. 20 at the Fulton, Brooklyn, under the direction of B. A. Myers, her agent.

Anna Meek, last season with Irwin's "Majestics," and Alf Bonner, are playing in vaudeville over the middle-west, placed by Paul Goudron of Chicago.

Nina Collins will play the role originated by Phyllis Rankin in "The Naked Truth" when that piece opens at the American, New York, Sept. 20.

Hilda Hawthorne opened her season at the Colonial, Lawrence, Mass., last Monday. Al Sutherland has Miss Hawthorne placed solid over the United time.

Kitty Shanley, the telephone operator in the Pat Casey Agency, was married Aug. 18 to Calvin Dix, formerly manager of Jesse Lasky's "Night on a Houseboat."

Edgar Allen has thrown over vaudeville for the season. He is interested in the agency of Weber & Allen, but may close for a role in the new Leslie Carter production.

Marie Dainton has been signed by Klaw & Erlanger for the cast of the Genesee show, "The Silver Star." Elphye Snowden will be a prominent principal in the same production.

Frank Le Dent, the American comedy juggler, who opened at the Olympia, Paris, last month, has been placed by the Marinelli agency for the Alhambra, London, starting Nov. 1.

Six acts and pictures are now played at the Grand Street, New York, which has been taken over by the People's Vaudeville Co. The prices are 5-10-15-25. The house seats 2,000.

Harry and Ethel Kraton have been engaged for a return trip over the Moss-Stoll Tour in England, commencing March 28 next, booked by Marinelli. The act is now on the other side.

Emma Carus commenced a tour of the Moss-Stoll circuit in England last Monday, opening at Manchester. The Marinelli office did the booking. Miss Carus will tour the English provinces.

The American Music Hall, Rockaway Beach, closed for the season Labor Day. The last week there brought some money into the box office. Its opposition, Morrison's, closes tomorrow (Sunday).

This is the last week of "The Only Law" at the American, and the show, which will go on tour next Monday, is up on the roof, interrupted nightly only by the noise from the music hall below.

Gertie DeMilt and her two boys "jumped" from Woonsocket on Sunday to Chicago, opening in the latter place for the Monday matinee, commencing her western tour booked by Pat Casey.

Adelaide Kelm in the sketch formerly employed by Ruth Allen, "We Need the Money," will "break in" at Mt. Vernon commencing Sept. 20. Max Hart has the direction of Miss Kelm's bookings.

Brown, Harris and Brown reopened their season at Keith's, Providence, where they had closed the previous one. After playing Syracuse Sept. 20, the act will commence a tour of the Orpheum Circuit.

Lillian Russell opens her New York season Monday night at the Liberty. Her 1909 vehicle is "The Widow's Might," by Edmund Day. The stellar role is said to be the most serious effort Lillian has ever attempted.

J. Slagle, of the Hanover (Pa.) Opera House, will try a week of vaudeville commencing Monday, placed by the I. B. A. through Edward Mozart. Mr. Slagle says he saw a Mozart bill at York the other day, thinking well enough of it to try out himself.

Pat Rooney has become the majority stockholder and practically sole owner of the Pat Rooney Company, which will not be dissolved. A meeting was held at the offices of Maurice Harold Rose, 140 Nassau Street, last week. Mr. Rose is Mr. Rooney's attorney.

"Daly & Curtis' All-Star Vaudeville Show" gave the final performances at the American, Rockaway Beach, Labor Day. It was a very funny bill from the reports, business exceeding Josh Daly's expectations so heavily that after the matinee Josh had his hair cut.

A new vaudeville theater playing the popular priced grade of attractions is in course of construction in Attleboro, Mass. The enterprise is being promoted by a corporation in which R. M. Sheedy is a stockholder. The bookings will be arranged through the Independent Booking Agency, commencing Oct. 1.

They are telling one on Jenie Jacobs, the busy little agent in Pat Casey's office. On the day last week when the papers were full of the news that "Pole" Cook had made his farthest North discovery, Jenie returned home for her first moment of leisure. Some one immediately greeted her with "Well, Miss Jacobs, what do you think of Dr. Cook." With an expression of weariness, tinged with impatience, she quickly answered: "I am home for the day, and don't want to talk about any more new acts."

Virginia Harned appeared this week as a dramatist for the first time. She is the author of the sketch "The Headliner," a dramatic playlet which was presented for the two Labor Day performances at the Brighton Beach Music Hall. The Hall closed Monday night. Arthur Hopkins, who has managed the establishment during the summer, held over three acts from last week and added two others for the holiday which encroached on this week. The house closed for the season Monday night. David Robinson's New Brighton Theatre closes tonight.

STRIKE OF "YIDDISH" ACTORS SETTLED BY AGREEMENT

All Unions Pacified, Valets Included. Managers Continue to Furnish Grease-Paint.

A threatened strike of the "Yiddish" actors playing three theatres on the Bowery, New York, and one each in Cleveland, Cincinnati, Chicago and Philadelphia, was settled a few days ago by an agreement between the actors employed in these houses and their operating managers.

During the argument several details of theatrical management that should interest vaudeville managers came out. It appears that in the "Yiddish" houses on the Bowery no actor having a principal part may work for less than \$82 a week. The Hebrew Union, of which practically all the actors are staunch supporters, forbids a lower wage. The popular favorites in this field receive as much as \$300 weekly, according to the best authority.

A curious phase of "Yiddish" theatre management is that the house supplies its actors with dressers (who act as valets, have a union of their own and cannot receive less than \$31 a week) whose salaries the manager also pays. He likewise buys and supplies the make-up material for his chorus people and stars.

In addition to his salary every union actor but the chorus people (again a separate union) has a clause in his contract which provides that he receive a benefit of one performance each year.

The threatened strike arose over the suspected intention of three Bowery managers, who also operate the out-of-town houses, to reduce their companies of twenty principals to fifteen and the chorus people from fifteen to ten. The unions announced immediately that if this were done no unionist (which also include all stage hands, ushers and property men) would report for work.

Another thing that helped along the ill-feeling between actors and managers was the reported transaction whereby Jacob Adler was paid \$11,000 to give up "Yiddish" drama at the Grand, and guaranteed a profit of \$35,000 a year as long as the house played pictures.

The three theatres which are reported to have pooled for this arrangement are the People's, Thalia and Lipzin (formerly London). The strike never eventuated, for the managers agreed to sign a compact whereby all their companies should retain as many people as they employed last year. This agreement is to remain in force for a year.

The actors' unions are allied with the United Hebrew Trades, a powerful labor union of New York's lower East Side.

16 TWO-A-DAY FROM CHICAGO.

Chicago, Sept. 7.

Sixteen vaudeville houses, playing two shows daily, are now booked through the Western Vaudeville Association.

These are exclusive of the many other theatres booked by the W. V. A., playing more than two shows each day.

In the "two a day" list are Bijous at Battle Creek, Jackson, Ann Arbor and Flint; Majestic, Kalamazoo, and Temple, Grand Rapids (Mich.); Haymarket, Star,

Criterion, Chicago; Majestic, Cedar Rapids; Waterloo Theatre, Waterloo (Ia.); Temple, Ft. Wayne (Ind.); Main Street, Peoria; Bijous, Quincy and Decatur (Ill.); and Bijou, Dubuque, Ia.

FIGHT OPENS AT PERTH AMBOY.

The fight opened Monday at Perth Amboy, N. J., where the Bijou, Feiber, Shea & Coutant's house, was opposed for the first time by the Proctor & Sanderson Co. in the Majestic.

The latter theatre offered four acts, pictures, a lecture, stereopticon and illustrated songs, against the straight vaudeville show at the other theatre.

The Bijou reported capacity business at both shows on Monday. The Majestic did fairly on the holiday, it is said.

NEW SHERMAN HOUSE.

Chicago, Sept. 9.

The Sherman House, perhaps the best known professional hotel in America, will follow the route of the Metropole, New York City, in a short while, becoming a thing of the past. Immediately upon the completion of the tearing down process, the Sherman House Hotel Co. will commence work on a new hotel, to be called the "Hotel Sherman" and be thrown open some time around Christmas of 1910.

The Sherman House has been standing since shortly after the war. The present proprietors are Jos. Reifeldt and Sons. Ever since the old variety days the Sherman House was recognized as the home for professionals in Chicago and many will mourn the old hostelry.

Mike O'Brien and Ed Dennehy, the present clerks, have been listening to tales of woes for near thirty years, and in that time have become acquainted with the most prominent stars in the profession, past and present.

Tenants have been notified to vacate not later than Sept. 11.

One of the features of the new house will be the Conrad Room built especially for Martin Conrad, who has resided in the Sherman House for thirty years.

SAVED ACROBAT'S LIFE.

San Francisco, Sept. 9.

Last week while Jack Lea (Harvey and Lea) was swimming in the baths at Sacramento, he saved the life of Kate Bonasetti, of the acrobatic family of that name, who was suffering from a cramp, and sank in the water.

Hearing the woman scream at the far end of the pool, Lea made a flying leap into the water, reaching her as she was sinking for the second time.

In bathing at the time were the Martin Bros., xylophonists, and Lea's partner, Harvey.

Maggie Cline has recovered from the illness attacking her last week while at Morrison's, Rockaway, and will open at the Grand Opera House, Pittsburg, Monday.

ORGANIZING SOUTHERN TIME.

Philadelphia, Sept. 9.

The first step in a movement to thoroughly organize the southern territory for vaudeville bookings has been taken by Wilmer & Vincent and Jake Wells who control vaudeville houses in the principal cities of the south. They have placed the houses under their control in the United Booking Offices and in the future they will be booked exclusively by Norman Jefferies in this city, acting for the U. B. O. of New York.

The Colonial at Norfolk has been receiving its acts through the United and the list added includes: Norfolk (Majestic); Portsmouth and Richmond, Va., Savannah, Augusta and Atlanta (Bijou) Ga.; Columbia and Charleston, S. C. The three Virginia houses have been running steadily for two years. The Bijou at Atlanta recently opened. The Augusta house opens this week. The Charleston and Columbia theatres will open Sept. 13. The house in Savannah is now building.

All the booking will be done by Mr. Jefferies in his Philadelphia office and there is under consideration a plan to open a branch at Atlanta with a representative in charge who will be under the direction of the Philadelphia agent.

The new arrangement enables Mr. Jefferies to furnish about twenty-five weeks for acts. Overtures have been made to every manager of a vaudeville house in the south to affiliate with the new scheme with the expectation of being able to offer between thirty and forty weeks before long.

In the houses named above three shows will be given daily. The bills will consist of from three to five acts with moving pictures.

"POP VAUDE" IN WM. PENN.

Philadelphia, Sept. 9.

It has been settled that the policy of the William Penn in this city will be vaudeville after all. Up to two weeks ago it was announced that the house would play combinations.

The Penn will open Sept. 20 with vaudeville and pictures at "pop" prices, 10-20 being the scale. The house has been leased by the Penn Charter Amusement Company, of which W. W. Miller is the president. Mr. Miller is associated with I. Kaufman in the leases of the Girard Avenue and Forepaugh theatres in this city, and was also lessee of the Grand Opera House during the past summer season where vaudeville and pictures were given with great success.

George Metzel, who was manager of the Grand, is secretary and treasurer of the concern leasing the William Penn and will manage the theatre. One show in the afternoon and two at night will be given. Six acts will be used in addition to the pictures.

The house will be booked independently.

WAITING TO BUILD TWO.

Two new theatres are waiting to be built on the Mozart Circuit. Edward Mozart said this week that just as quickly as he could arrange the details, new houses for the Mozart circuit would arise in Shamokin, Pa., and Hagerstown, Md. In both places options on desirable locations have been secured.

Henry Rosenberg will return to New York on Sept. 18 after a long trip abroad.

ACTS SCARCE ALL OVER.

A. E. Meyers, the Chicago vaudeville agent, returned home on Wednesday after spending a week in New York. He returned home with Pat Casey. While here Mr. Meyers made the Casey offices his headquarters. In the course of time there may be an affiliation arrived at between Casey and Meyers whereby the latter will clear the Casey acts, east and west from his Chicago office, using that as a central point for turns booked through Casey to play the middle-western time, and for those western acts marked suitable for the east.

Before leaving Mr. Meyers said he came on to look for new material, finding a scarcity around his home town. "Acts are just as scarce here, though," said the western agent, "and I think the shortage will hold out for another two or three weeks."

Everything is booming in his neighborhood, according to Meyers, who books through the Western Vaudeville Association (Chicago), and everyone in the wilds looks for a good season, said he.

WANTS COMMISH, JUST THE SAME.

With a contract calling for 25 weeks over the Morris time, tendered and declined, B. A. Myers says that as the agent in the transaction, he is entitled to the commission for the full term, and shall sue the Exposition Four, the act which turned the Morris contract down.

When application was made to Myers to procure time for the Exposition quartet of young people, he did so, securing the approval of Morris at the terms demanded. When the Four insisted upon a certain clause in the contract, Myers furnished that as well.

With the completed agreement ready for their signature, the Exposition troupe signed with the United, leaving Myers with nothing in sight beyond the bare contract.

For his labor Barney says he is entitled to all the perquisites of a regular agent who does not "split," 5 per cent. per week on the salary named, amount withheld, but hovering around \$450.

LEFT SHOW AT REHEARSAL.

Barnes and Crawford are in vaudeville at the Colonial, New York, this week, having thrown up their engagement for "The American Idea."

The cancellation of the Cohan & Harris contract for the show arrived during a rehearsal which A. L. Erlanger was directing. Erlanger is noted for telling players his personal opinion of them during the preliminaries to the premiere. By some it is said Mr. Erlanger hopes for better results from this method.

Before Barnes secured the engagement he was a "patter magician" in vaudeville, and when Erlanger accused Barnes of being everything excepting an actor at the rehearsal, Barnes admitted it, replying, "I am a magician." Then Barnes with Miss Crawford booked vaudeville time.

Raymond Finlay and Lottie Burke have been engaged for the vacant roles in "The Idea."

The contract for Nat C. Goodwin's appearance in vaudeville is said to be conditional upon the United Booking Offices securing a number of consecutive weeks satisfactory to the actor, who is generally understood to be under contract with William A. Brady.

ARTISTS' FORUM

Condense your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Kittanning, Pa., Sept. 6.

Editor VARIETY:

We played Mt. Carmel, Pa., week Feb. 22 last. On the bill with us (to our sorrow) was an act by the name of L. Taub Brixton. He did an imitation of Cliff Gordon, Joe Welch and others, carrying his wife with him, who had never been in the business before. She sat in the audience for every show and watched our act. He sat in the wings.

Two weeks ago they announced that L. Taub Brixton is now working with his wife, and they are doing a new act called "The Attorney's Daughter." Our act is "The Lady Lawyer." We thought at the time that it sounded funny, but as we had no proof that they had stolen our act we said nothing about it. We arrived here in Kittanning this morning and were informed that Brixton and Brixton did our entire act, word for word, with the result that we have to change.

Now, we admit that we hadn't brains enough to write our own act; we paid Jack Gorman to write it for us, and we have Mr. Gorman's receipt.

It's a pretty hard proposition when you pay out good hard earned money for an act to have some one like that come along and deliberately take it from you.

Corbett and Forrester.

New York, Sept. 7.

Editor VARIETY:

On my return to this city I find an opera running called "The Motor Girl." We have been billed as that many times, but our right spelling is "The Motogirl." The pronunciation is nearly the same. Therefore daily I get mixed up with the opera.

I incidentally wish to mention we are not connected. I rather like their having adopted a name so similar to ours.

Frederic McVilvie.

Baltimore, Sept. 6.

Editor VARIETY:

While reading *Rush's* criticism of "The College Girls" he mentioned my using the name of R. G. Knowles. That was either the management's error or a misprint.

The moment I saw the program I spoke to the management and had them take "R. G. Knowles" off the program and put my name on. It is R. M. Knowles. As *Rush* mentioned this, I would like very much to have you mention the misprint and also the correction. Enclosed you will find program with correction.

R. M. Knowles.

Tampa, Fla., Aug. 31.

Editor VARIETY:

We hereby desire to refute the truth of the statements made in a letter published in VARIETY signed Browning and Kellar. Parrish and DeLue, Geo. Clancy and K. Ito.

There is no truth whatever in said letter except the statement that Browning and Kellar forfeited \$10, but—they for-

feited said amount for refusing to attend the regular Thursday rehearsal, and unwarranted interference in the control of other acts on the bill.

The Orpheum Theatre has been controlled by L. C. Curthright, W. S. Oppenheimer, and J. H. L. Thompson (under the name of the Orpheum Theatre Co.) since July 5, 1909.

Orpheum Theatre Co.

By J. H. L. Thompson, Treas.

FIRE DESTROYS SAVOY.

The Savoy Theater, Hamilton, Canada, which is celebrated as one of the stands that remained twice on the William Morris string during the vaudeville upheavals of the past three years, was damaged by fire last week to the extent of \$60,000.

This amount was fully covered by insurance. The underwriting company will restore the theatre to commission and it will continue with its present policy of moving pictures under the management of the Bennett Circuit. The fire happened during the early morning.

The Savoy was built by the Stroud Brothers. It played attractions without opposition until the advent in the same town of Bennett's vaudeville. It was one of the very few houses that remained with Morris when Poli, Williams, Hammerstein et al. went over to the United Booking Offices, and again, after the retirement of Klaw & Erlanger from the variety field, was almost the last independent vaudeville point on the North American map.

CLARKE JUMPS OVER.

"What Will Happen Next?" interpreted by Wilfred Clarke and Co., will appear at the American, New York, Sept. 13, having been booked over the Morris time by B. A. Myers.

Mr. Clarke, one of the earlier of the legitimate recruits to vaudeville, has been playing season in and out for several years past for managers now in the United Booking Offices.

DRIFTED FOR A WEEK.

San Francisco, Sept. 9.

Ben Byer and "The Four Venetian Street Musicians" hit upon a novel scheme to make a few dollars during the week the show lost time between Portland and Sacramento.

Stopping off at Eugene, Ore., they engaged the Opera House and played to \$64. At Roseburg, Ore., they played a picture house, receiving enough to win out. At Medford, Ore., the town was show crazy, doing two shows, \$110, and decided to stay one more night.

Town took them for picnic to Rouge River.

They gave a dance next night in an old barn, \$1 a couple. Forty-five couples. Then played Opera House to \$96, coming into Sacramento with better than average salary for the five days.

Bess Mack, in private life Bessie McCadden, and of the act known as DeVoe and Mack, died Sept. 4 of typhoid fever at Pembroke, Ont. The body was shipped to Mansfield, O., for interment. The deceased was attacked by the fever four days before her death.

Dave Runkel, age 17, died at Durham, N. C., Aug. 27, while being operated upon for appendicitis. The young man was a member of the Braton-Runkel Trio. Burial was held in New York City.

DIS DE BAR TELLING "STUFF."

Louise Dresser did not appear at Hammerstein's on Monday, having thrown over the engagement upon learning that Mme. Dis DeBar had been engaged, and billed above her. At the Monday matinee, Mme. Dis DeBar insisted that some gold fish be procured and placed upon a stand beside her chair on the stage before she would consent to go on. The gold fish were caught by Harry Mock, who is still wondering what kind of a high sign that is in spiritualism.

On Tuesday during her justification lecture, Mme. Dis DeBar mentioned several prominent people, among them Helen Gould and Edward Stokes.

Miss Gould, said the boss of the Mahatma creed, was in communication with her father, who sanctioned all monies spent excepting that thrown into divorce courts. Mme. Dis DeBar claimed to have had access to Miss Gould's apartment in her home.

Regarding Stokes, Mme. Dis DeBar stated that the spirit of Jim Fiske, killed by Stokes, returned to earth during the trial of Stokes for the crime and confidentially informed Luther Marsh, one of the Madame's victims, that Stokes did right when he killed Fiske, so then Marsh rushed to Stokes' rescue.

During the week Mme. Dis DeBar spilled a great deal of alleged inside information about the "codfish society," so termed by the woman.

By Wednesday evening, 42d St. and Broadway, where Hammerstein's is situated, agreed that Mme. Dis DeBar would be fortunate to remain at the theatre the remainder of the week.

By then, even Loney Haskell could not find the heart to start the slight applause which had sometimes greeted the divining lecturer at previous performances.

It had also become apparent by that time that Ann Dis DeBar was not drawing business, at least into Hammerstein's.

GILDAY TURNS MANAGER.

New Orleans, Sept. 9.

Myron M. Gilday, who formerly worked with one Fox, or several Foxes, has turned manager. The Hebrew impersonator has leased the Bijou, Houston, Tex., and will henceforth manage "pop" vaudeville. Admission at the Bijou will be from ten cents down.

Chicago, Sept. 9.

Louis Falcom, acrobat, who came here from Australia with Jack Sutton's act, died at Seattle, Wash., recently after three days' illness. He was 22 years of age.

Leonard Cole, the twenty-one-year-old son of James Cole and Lillian Tyce, died from injuries received in the twenty-four hour automobile race at Brighton Beach track last week. Cole was a mechanic, and was hurled from the machine. His father, James Cole, is now playing vaudeville with James Hughes.

Young Cole was buried at Kesinnio Cemetery, near New York.

"Queen Mab," 28 inches high, and Charles Weiss, a little higher, will first appear in New York next at the 125th Street. Sig. Wachter brought the duo of Lilliputians on from Philadelphia.

SHOWMEN FROM A TO Z

BY JOE CARROLL.
(OF CARROLL AND COOKE.)

- A stands for Albee, the Captain of the boat.
Just mention opposition if you want to get his goat.
- B stands for Beck, Blacklist and Bar.
There are lots worse than Marty, but we don't know where they are.
- C stands for Cusey, some call him genial Pat.
I've heard him called other names, but let it go at that.
- D stands for Davis, out in Pittsburgh, Pa.
Shows may come and shows may go, but he's there to stay.
- E stands for Erlinger, in stature rather small.
When it comes to business, he's the daddy of them all.
- F stands for Frohman, the man I cannot see.
I've never been with him and he's never been with me.
- G stands for Grauman, away out on the Coast.
When you were at the Orpheum, how he used to roast.
- H stands for Harris, John P. and Henry B.
Also little Ben, the manager by the sea.
- I stands for Iman, a man with lots of dough.
Although from Philadelphia, he's not so very slow.
- J stands for Jones, Frank, the busy cuss.
He's always booking someone, but he won't book us.
- K stands for Kelli's, the champion, I will say.
He's the man made vaudeville what it is today.
- L stands for Lothrop, with a cunning smile.
I'll never say much, but is laughing all the while.
- M stands for Morris, who started single hand.
Stick to it, Willie, on the top you'll land.
- N stands for Nash, every word he says is true.
Phil always gets a laugh, with "I'll take care of you."
- O stands for Oscar, Hammerstein, you know.
He is strong for Opera, don't like the common show.
- P stands for Poli, a well known fact.
"Theater a very snail, but like a de big a delect."
- Q stands for Quimby, some people thought him great.
He never was a manager, but sold actors real estate.
- R stands for Robinson, they say he is a peach.
He gave a regular show down at Brighton Beach.
- S stands for Shon, Mike, the mighty Turk.
If he wants to book you back, look for other work.
- T stands for Timothy, Sullivan, he's no shine.
Neither is his partner, John W. Conditine.
- U stands for the United, to do the actors good.
A better bunch of "bullies" in shoeleather never stood.
- V stands for Vincent, two brothers, very fine.
Walter must have been a barber, he talks shaving all the time.
- W stands for Williams, Percy, who sets the pace.
He says we'll all be routed, when he takes Albee's place.
- X stands for Xmas, when gifts are all the rage.
So don't forget a present for little Jo Falge.
- Y stands for Young's, in Atlantic City, dear.
If you want to break it in, try it on the Pier.
- Z stands for Ziegler, out in Cincinnati, O.
A wittier man there never was connected with a show.

OBJECTION TO DICK BURGE'S APPEARANCE IN ENGLISH HALL

Liverpool Bank Robbery Recalled by the Circumstance.

London, Sept. 1.

Considerable talk has been aroused among artists by the engagement of Dick Burge at the Empire, Shoreditch, for a week recently, just after he had been released from prison, after serving eight years for complicity in the Liverpool Bank swindle.

The English artists say they feel hurt that he should have been allowed to top the bill, or appear at all.

The Empire is directed by Tom Richards, and has the opposition of Gibbons and his Olympia, down the same street a short distance. Richards has persevered under difficulties, and probably thought any act to draw was permissible under the circumstances, Burge having been a very popular fellow around London before his conviction.

English professionals at present in New York say that Dick Burge is a much wronged man, and that he never should have been convicted of complicity in the Liverpool affair.

During his trial at Old Bailey in London before Justice Bingham, it is said by people now here, but who were present at the time, that the court seemed prejudiced against Burge and had prejudged his case. It later developed, according to the story, that relatives or friends of Justice Bingham held stock in the robbed banking institution.

When informed that a charge had been made against him in connection with the bank case, Burge paid \$150,000 out of the \$180,000 involved, making no attempt to leave the country, insisting he was perfectly innocent.

James Mances, an American, and now supposed to be in this country, also Larry Marks, who fled to France and was later reported to have committed suicide by drowning on the way across the English Channel, also turned over about \$300,000 between them, the bank recovering in all nearly \$500,000 of the \$850,000 stolen by its clerk, Goudie, by forged checks during a period of two years, the thefts having gone undiscovered for that length of time.

One Tommy Kelly and another, known only as "Stripes," pleaded guilty to obtaining money under false pretenses, and were sentenced to two years each. Burge refused to plead guilty, standing trial, receiving a term of ten years in prison.

Some time after Burge had been defeated for the lightweight championship of the world by Kid Lavigne ('99), Burge chose bookmaking as a livelihood. It is said that Burge was told by Mances and Marks that they had a "mug" with lots of money. Burge joined them, not knowing until the exposure came that the "mug" was a bank clerk in the Liverpool Bank, who forged the checks on the bank sent to the bookmaking room in settlement of his wagers.

It is said also that none of the others interested in the bookmaking establishment had an idea that anything was wrong on the other end, though it is confessed that some of the quintet involved may have been "holding out" on Goudie

in the wagers, and may have been technically liable criminally for this, though in a minor degree.

As evidence of his professed innocence, Tommy Kelly once asked a bank in Liverpool but a hundred yards distant from the Liverpool Bank to cash a forged check for \$25,000 (five thousand pounds), drawn upon the bank down the street.

Told to return in an hour, Kelly left and did return, receiving the money without question, the reason for the delay having been given him that there was not that much currency on hand at the moment.

When Goudie was discovered as the forger, Mances asked Burge to give him his money. Mances said he would go to Paris, and thence to South America, eventually changing the English notes into American money. Burge would not listen to it, nor would he accept Mances' advice that trouble would follow if he remained in London.

It seems that Goudie, the bank clerk, had been issuing forged checks on the Liverpool Bank, ranging from \$500 to \$25,000 (written in English pounds). In all he secured about \$850,000 by this means, losing it in racing and fast living. Though in Liverpool Goudie wired his wagers to London, giving the bookmakers there, of which Burge was one, the impression he was a wealthy man who disliked to become personally known. He was accepted by the bookmakers as a "mark," and in America it would have been called "trimming a sucker," but the suspicion that Goudie was a clerk robbing his bank never suggested itself, nor anything else that might have been wrong through the operations extending over such a length of time.

English artists of repute who knew Burge do not hesitate to say they feel genuinely sorry for him. He had no bad habits when placed under arrest, and was esteemed by his coterie of friends.

Burge came to this country in '94 to fight Jack McAuliffe. In '95 he fought Jim Carney, his countryman, and after defeat by Lavigne retired from the ring to take up racing.

At the trial it was contended by the prosecution that Burge had been brought into the booking concern to exert a moral influence over Goudie by fear of Burge's prowess as a prize fighter, but Goudie swore upon the stand that he had never seen Burge until meeting him in the trial room.

Clint Wilson is growing restless in Kansas City. He would like to get away for the Winter, but is due back there in April to conduct the publicity department of Judge H. J. Kyle's mayoralty campaign.

James F. Corbley, of Corbley and Burke, has accepted the nomination for Justice of the Peace in his home district, Jersey City Heights.

A. L. Goodwin has been engaged as manager of the Antique, Syracuse, N. Y. The house runs pictures and vaudeville.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Sept. 1.

The Le Pages who were at the Alhambra last week are doing big things with their neat jumping act. The Four Harveys on the wire are also a first class act and rank with the best in their line.

At the Oxford this week there is a stronger program than has been seen for months. The hall for some time back has had a scarcity of big acts.

Clarice Vance who intended to sail two weeks ago will not do so until about October 11. She has five more weeks at the Palace.

Irene Franklin and Burt Green left for Paris immediately upon finishing their engagement at the Place last week. They will sail from Cherbourg, Sept. 5 for New York.

Will H. Fox and Monie Mine returned to London last week and will be on this side for a year. Mr. Fox has brought an American patent over which he hopes will make some money. The nature of the patent is a secret.

From an occurrence at the Metropolitan Music Hall the other night it looks as though the gallery really likes originality. Herbert Rule, a fellow who works like Wilkie Bard, was trying to get a song over that sounded to the gallery like "Sea-Shellies" instead of "Esau." When Rule called for the bunch to sing his "Esau," they would not have it, but insisted on singing "Sea-Shellies" (Wilkie Bard's song).

VION, THE BUSY LAD.

New Orleans, Sept. 9.

Joe Vion's here. Arrived the other day. Came in quietly. No fanfare, or rockets or brass band. Just dropped off the train. Walked unaided to a street car (read slowly here), paid his fare (faster), and told the conductor to give him the American.

The car arrived in due time, and Joe asked a policeman on the corner if the American were doing business. He walked through the front door, ticket-takerless, and sought Henry Greenwall, the proprietor. Finding him, Vion said he was the new resident manager, and gave his word to prove it.

Since then Vion has been the busy lad. He is here, there and everywhere, making friends and behaving like a real manager. While his entry was noiseless, everybody now knows Joe Vion has arrived, and the attaches of the theatre are also aware of it.

Ben Tieber of the Apollo, Vienna, has declined to further postpone the engagement of Dazie for his house next December. With American time booked ahead until next May, Mark A. Lucscher, the dancer's manager, is "up a tree" over the prospect of satisfactorily smoothing the matter out.

The skating folk are getting the rollers oiled for the season and rinks are opening up all over the country.

After a few more weeks on the Stoll Tour George Ali will take a trip to the States, returning in time to rehearse for the Drury Lane pantomime.

Houdini returns to London this week, playing the Islington Empire.

Vardon, Perry and Wilbur move from Leeds to Liverpool on the Barrasford Tour this week. Jordan and Harvey move from the London Pavilion to the Tivoli.

Nance O'Neil, Alf Holt and Bijou Russell are the Yanks at the Hippodrome, Nottingham.

Barnes and West returned to London from Glasgow this week to play the Tivoli.

Jack and Evelyn have returned from a trip in the provinces, playing the London Pavilion.

Oswald Williams is playing the Hippodrome. The Grotesques, an act of the Pierrot variety, are at the Hip.

Vesta Victoria is at the Holloway Empire this week. The house is an outside London stoll hall.

Cornella and Eddie start their Stoll time this week, playing the Empire. Shepherd's Bush.

William Masaud has placed Midgely and Calise over the Morris Circuit for 20 weeks.

The Four Komerz Bros. are a new act in vaudeville. It is made up of the three brothers who have been working with Ollie Young and a younger brother who has joined them.

The Star, Ogdensburg, N. Y., has changed from pictures to presentations of two vaudeville acts and a stock company for tabloid plays. Katherine Kirk Fiske is the star of the show.

Mrs. Fred McNaughton, wife of the English comedian (The McNaughtons) was taken seriously ill last Saturday, preventing the act from playing Providence this week. On Wednesday Mrs. McNaughton was reported as recovering.

Fields and Lewis opened their season at the Fulton, Brooklyn, Monday.

The regular evening meetings on the Hammerstein curb have been adjourned. Bill Cooke, of Carroll and Cooke, the president and secretary of the street gathering, is in Elmira with his partner. Gus Dreyer, adjourned the session sine die. Alex Fischer was present but said nothing.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Aug. 31.

Mayol, the present star serio comic in France, on finishing his engagement at the Ambassadeurs, Champs Elysees, will sing for a short period at the Concert Parisien, a small cafe concert, managed by M. Dorfeinl, who brought him out at this little hall 12 years ago. Business has not been too good of late years and Mayol, grateful for his past manager's assistance, in bygone days, will try to make a permanent success for the old Concert Parisien, which seems to have known its best days. Yvette Guilbert, and several other well known artistes, have sung at this little establishment in the Faubourg St. Denis during their earlier struggles to mount the ladder of fame.

Mlle. Polaire, a music hall singer, at present playing "Ma Gosse" at the Moulin Rouge, prior to her engagement in a comedy at the Vaudeville Theatre, was fined on August 26th, \$20, for calling a policeman an "imbecile" when he ordered her chauffeur not to remain in front of a store on a busy street. Polaire stated she meant the epithet for her chauffeur. The procedure in court brought out the fact that the artiste was born at Mustapha, Algeria, May 14, 1874, and that her real name is Emilie Marie Bouchard. She paid the nominal fine.

There has been a threat within the last week that the scene shifters and stage hands at principal music halls and theatres of Paris would go out on strike, and a list of conditions has been drawn up for the managers' acceptance by the men's union. Fixed salary for all establishments; the week to finish Friday and payments to be made regularly Saturday night by the cashier of the house and not through a foreman. The day's work to consist of ten hours, from 8:30 to 4, and 8 to 12, the lunch hour to be always from mid-day to 1:30, and at least one hour granted for lunch when the men work overtime after 4 P. M. Under no conditions will the stage hands work before 8:30 A. M., but agreed to continue after midnight when required. The fixed wages claimed are \$1.54 for regular staff, \$1.15 for extra assistants, per day. The music hall managers met on Aug. 30 at the Olympia to draw up a reply to these revendications. The representatives of the Olympia (Marinelli and de Cottens), Folies Bergere (Bannel), Theatre Marigny (Borney), Alhambra (Neighbour), Scala (Fursy), and La Cigale (Plateau), are in favor of giving better salaries, in view of the ever increasing cost of living in Paris, but they are opposed to a unified rate for every stage hand. Two delegates were named to meet the representatives of the stage hands, and to inform them that so far as the large music halls are concerned the question of salaries is agreed to, but they cannot accord the other conditions. It now remains to see if the men will strike.

The famous Moulin Rouge will probably return to its former category of a dancing hall. It has been for sale, or a serious tenant has been sought after for some time, and when no bidder was forthcoming at the private sale this week the owners de-

cided to drop the music hall business and run it on its former lines of a Montmartre ball room.

"NOTHING DOING," SAYS BECK.

(Continued from page 3.)

people obtaining Williams, who has a fifty per cent. interest in the profits of the United, that E. F. Albee might pass his position as General Manager of the big agency over to Mr. Williams for a further hold upon the Williams' houses, expecting that in this way they could be fixed as United theatres, though the profits of the United, said to have been small of late, do not prove sufficient inducement for the retention.

Immediately after Messrs. Beck and Meyerfeld arrived in New York, Pat Casey was in consultation with both, conferring with them often during Tuesday and Wednesday. On the latter day, Mr. Casey left for Chicago and will remain there until the Orpheum heads reach the Windy Town.

John W. Considine arrived in New York early this week, and was closeted with Beck for some time. The importance, if there is any, of the Considine visit, remains a secret unless Beck might have the Sullivan-Considine time, along with other western circuits as well as individual managers, in contemplation for perhaps a big booking combination, which everyone believes has been forming in the Beck mind for some months back.

Chicago, Sept. 9.

C. E. Kohl this week said to a VARIETY representative in answer to John J. Murdock's statement that he (Kohl) suggested that Murdock should buy out the large western vaudeville houses, that anyone with enough money could buy him (Kohl) out, but he did not believe that Murdock had enough.

While abroad, Messrs. Beck and Meyerfeld engaged about thirty foreign acts for an appearance over the western time during this and future seasons.

Felix Isman and Sol Bloom have taken a long term lease upon the property at 48th Street and Broadway, New York. It is said their intention is to build an office building and theatre. The lease runs 42 years and a clause in the contract gives them an option upon a second like period.

Bert Burton, seven-year-old son of Al. H. and Ray Burton, is a patient in the Mercy Hospital, Baltimore, suffering from typhoid fever. His parents have given up their immediate vaudeville time to remain in the city.

Alf. G. Harrington, the former burlesque manager, has become a boniface, taking over the Marlborough Hotel, Waterbury, Conn.

Eddie Darling seems to be a busily growing boy in the United offices. Eddie is slipping in acts for Syracuse, Columbus, Philadelphia, Providence and the Fifth Avenue, all Keith houses, excepting Providence; that is Albee's.

FIFTH AVENUE.

It is some time since the Fifth Avenue has seen an audience like that which greeted the show Monday evening. Every available seat was occupied and standing room to the limit of the regulations was sold. A good fast bill and the holiday spirit combined to send the entertainment along in splendid shape.

La Vine-Cimaron Trio opened the show. As long as they were in their regular full-stage routine they did nicely, helped out considerably by the presence of a lively dancing and acrobatic woman and a good blackface knockabout. The straight acrobat has no great variety of work to show although he handles his feats cleanly. The two men were called upon to "stall" in "one" for a few minutes.

Bertie Herron's new singing and dancing "girl act" was on second and livened things up immensely. It does seem, however, that it is a bit too long, although the numbers and costume changes move along in rapid succession. All the sketch requires is the introduction of an additional touch of sure-fire comedy to fill it out to completeness.

Charles Leonard Fletcher has given up his impersonation of Charles Warner in "At the Telephone" and replaced it with a character study of an old Grand Army Veteran who meets his former commander during a national encampment. This came along at the finish after the impersonation of the late Richard Mansfield. The others were "Uriah Heep," "Fagin" and Mark Twain. For the latter "bit" Mr. Fletcher has several capital new stories.

Charmion was a big winner in her trapeze turn involving the disrobing incident. Charmion perhaps comes under the head of "sensational" acts in the particular that she makes display of her curves generously, but she handles the disrobing business with a skill and dainty humor that rob it of any possibility of "shock." As a performer on the swinging bar she equals the best, working with perfect grace and finished acrobatic style. At the Fifth Avenue Monday evening Charmion was a huge applause getter.

The Melnotte Twins and Clay Smith hold to about the same material they started with, although the second song may be new. For a singing and dancing trio they are particularly successful in keeping everybody in action together, and holding up a steady progression of polite comedy incident. Never for a minute is there any "staginess" about the turn. The three young people might be doing a parlor entertainment among their friends, so smoothly and quietly do they approach their task. About the middle of the bill they were well to the fore in fast company.

"Tony and the Stork" (New Acts) was the offering of Maurice Freeman and Co., and Nat M. Wills had the next-to-closing spot. Mr. Wills retains his grand operatic opening, but his talk is almost altogether new. It concerns the account of his wedding to "Hortense" this time and, if anything, is funnier than the former patter. The audience fairly howled at the recital of the wedding when the Justice of Peace asked the bridegroom "Do you take this woman" etc., and there was a laugh in every other line. *Rush.*

Dorsch and Russell are at the American, New York, next week, placed by William Masaud.

COLONIAL.

Labor Day, at the matinee performance, the show went by fits and starts. The audience was considerably short of capacity, due doubtless to the fact that many city people spent the day out of town. This Monday afternoon audience at the Colonial is much better behaved than it used to be. There was no "kidding" from upstairs, such as formerly common. The only approach to it Monday was a few "ahs" when Mlle. Camille Ober (New Acts) appeared in tights.

Hill, Cherry and Hill opened the show. The bicycle trio are best in their straight material, a good deal of which is made up of riding upon very high monocycles.

Quigley Brothers were "No. 2" and won a large amount of laughter with their give and take of Irish wit and a series of tangled talk. A lively dance let them off to a goodly volume of applause. The show sagged a bit with the opening of "The Eight Palace Girls," but picked up almost immediately when James Clemons, the man with the act, took the stage for a capital bit of "loose" dancing. For their second number the girls dress as Irish colleens, but their hard shoe dance more closely resembles one that should go with "Dutch" costumes and sabots. Clemons' waltz clog was again interesting, and the final dance of the octet was lively enough to leave a good impression.

Barnes and Crawford got a noisy reception. The appearance of Mr. Barnes recalls Henry Clive, and this resemblance is accentuated by his later business of travestied magic, exposing each feat of leger-demain to the accompaniment of joking patter. Several numbers are interpolated during the action of the loose sketch, that of Miss Crawford's being extremely pretty. They have two other songs used for a close in "one," in one of which they approach pretty close to the "blue" line. The attractive appearance of the woman, the flash patter and swift exchange of talk keep the turn moving nicely, and the comic lyrics of the final song give the pair a sure fire success.

Minnie Dupree and Co., in "A Call for Help," appear in the same position they had at the Orpheum, Brooklyn, last week—before intermission—but they are going much better at the Colonial. The act is working more smoothly. The first week's work has taught them just the points to play up and the method of approaching them and giving them emphasis.

Max Gruber and His Animals (New Acts) were placed after the intermission, followed by Camille Ober.

The Great Lester, despite the length of time he has played about the city during the last four months, drew down the bit of the performance. In his talk through the "dummy" he worked in half a dozen "locals" and allusions to topical matters, always good for a laugh. It scarcely seems a good scheme to select a person in one of the boxes and mimic his or her laughter. It is calculated to embarrass the victim.

The Sleds' "The Mysterious Hotel," making an American reappearance, closed the show. There is nothing startlingly novel in the comedy "black art" arrangement, but its trick work was amusing. *Rush.*

The "Football Dogs" at the New York Hippodrome are Jos. Hart's.

INDEPENDENTS MEET TODAY TO FORM NEW FILM COMPANY

Anti-Trust Forces to Convene in Chicago This Morning. A Holding Company Will Manage the Manufacturing Concern.

Chicago, Sept. 9.

New plans have been announced for the convention at the Sherman House here Saturday of the Independent film renters. The meeting will be called to order at 10:30 A. M. by President William H. Swanson.

If the present scheme is carried out the Independent Film Service Protective Association will be dissolved and in its place will be organized the National Independent Moving Picture Alliance. This will be the working concern which will organize and conduct a corporation devoted to the manufacture of American moving picture subjects.

At the same session Swanson will retire from the post of president of the I. F. S. P. A. Ill-health has compelled Mr. Swanson to put his business in such order as will make possible his absence from Chicago for a year. On Oct. 1 he will leave for a long vacation in the south. He will visit Chicago during that time as often as possible, and keep in touch with the trade, but will avoid business responsibilities as far as he can.

A circular letter has been sent out by the independent exchange men setting forth as follows the purpose of the independent movement:

"(1) To cause to be created and to assist in creating an ample supply of high-class American film which will take first rank in artistic and photographic qualities and to provide a ready market for the manufacturer who invests his money and efforts in the production of such film.

"(2) To assist the independent film exchange, through sound advice and necessary regulation, to gain the support of the exhibitor so as to enable him to purchase new film and practically consign the junk to the furnace.

"(3) To instill into the minds of the exhibitor a confidence in the product of the Independent manufacturer and in the business methods of the rental exchange, and to cause him to lend his moral and financial support to attain the permanent supremacy of the Independent films.

"(4) To provide a common fund to resist legal oppression which the Trust by virtue of its power and wealth would be enabled to impose upon individuals, whose weakness otherwise would be an easy prey for unjust attacks."

The letter is signed by J. W. Morgan, of Joplin, Mo., as chairman of the organization committee.

CHANGES IN AUSTRALIA.

Sydney, July 25.

There are likely to be many changes in the flickergraph business ere long. Pathé is establishing a house in Melbourne, and rumor has it that eventually that French firm will not supply the cream of

their art pictures to anybody here, but will retain them for their own showing. Another rumor is that Gaumont has sold his Australian rights to syndicates. Though these statements are not substantiated so far, credence may be attached to them.

BOTH PICKED SAME TITLE.

Chicago, Sept. 9.

It is said that the Selig plant was working on a film with the title "My Wife's Gone to the Country" but changed the name when Essanay sprung a picture with that title.

\$1.50 ADMISSION NORTH.

Chicago, Sept. 9.

B. B. Dobbs, proprietor of a moving picture theatre at Nome, Alaska, was here last week en route to New York to dispose of some films taken in the far north. Dobbs says he gets \$1.50 admission at his "nickel show," and it is not unusual to sell out before the doors open.

TESTING M. P. LAW.

Harrisburg, Pa., Sept. 9.

Factory Inspector Delaney a few days ago caused the arrest of three moving picture managers here charged with failure to comply with the new State law. The picture men several weeks ago obtained a temporary injunction restraining the Factory Inspector from enforcing the new regulations. It is worthy of notice that the three managers arrested are clients of the film exchange which was the prime mover in securing the injunction.

Both sides have now declared themselves and the constitutionality of the law will be thoroughly tested.

The tenement house at First Avenue and 73d Street, New York, will be turned into a moving picture theater. Plans were filed this week with the Building Department. Alfred Weiss, of New York, is promoting the enterprise.

The Excelsior Slide Co., with a capital of \$2,000, has been incorporated in New York. The incorporators are Max Freedman, A. M. Wattenberg, both of New York, and A. S. Levy, of Jersey City.

The first permit ever issued by the Milwaukee building department for a building to be used exclusively as a moving picture house has been secured by John Koenig. The plans call for a \$3,500 structure to be erected at 704 Walnut Street in that city.

Parr & Parr have organized a company to erect a \$150,000 moving picture house and vaudeville theatre at Baltimore and Calvert Streets in Baltimore. The property is owned by the B. & O. Railroad, and pending the fruition of the scheme, the firm has an option on the ground.

VARIETY'S OWN PICTURE REVIEWS

"The Temptation" (Edison).

This is about as clean a "lift" as could possibly be made from a vaudeville sketch, shown in New York a short time ago. Its undoubted dramatic value is scarcely to be credited therefore to film makers. A young employee of a mill is sent to the city to receive a large amount of cash for the payroll. Returning to his modest home, it being too late to place the money in the office safe, he is seized with a temptation to make away with the fortune. To accomplish this he departs from home, returning a little later, to steal the cash. Meanwhile a traveler caught by the storm begs for shelter. The wife, although terrified by thieves, admits him. Upon the arrival of the husband, disguised under a mask, there is a fight between the two men. The husband is beaten but only the wife sees his face. She bids the rescuer depart and then upon her husband's promise of future good behavior forgives him and presumably they live happily ever after. During the early scene in the mill office there is a violent snow storm outside although the milliard is confined to only a small part of the landscape and a good deal of it filters through the windows upon the superintendent's desk, while that worthy works along in utter unconcern. Indifferent scenic effects were the rule. RUSH.

"A Dangerous Fair" (Edison).

As a newly married couple start on their honeymoon two practical jokers write each a letter. The bridegroom is told that the bride is subject to fits, and that she can be quieted only by having her hands rubbed. This treatment continues as long as she keeps singing. The bride is informed that the groom is also the victim of curious seizures marked by extreme nervousness, a desire to rub somebody's hands, and that the only way to quiet him is to sing. The notes strangely enough, arrive at the hotel as soon as the bridal pair. The result may easily be imagined. As the American comedy subjects go, this does fairly, measuring about up to the average. The idea for this has also been "borrowed" by the Edison people from vaudeville. RUSH.

"First Airship Crossing the English Channel" (Gaumont).

Released Tuesday of this week, the series has been seen before. It shows Bleriot making the flight from Calais to Dover in his aeroplane. Scenically it is a first class production and the present race for all manner of airship aerial navigation makes it a valuable subject. RUSH.

"The Fisherman" (Vitagraph).

This new output of the Vitagraph is a rather well done dramatic sketch in general, although there are places where annoying inaccuracies arise. Most of the scenes are taken on water and these are satisfactory. At one point, however, an attempt was made to show a violent tempest at a fisherman's hut. The rain blew almost horizontally, but a fish net hanging from a line never even quivered. The story is that a fisherman and his young son go out to sea in a small dory. A storm comes up and the frail craft is wrecked. The father is shown clinging to the dory after the storm has gone down. The son has disappeared. The fisherman's wife sights her husband drifting off shore. Finding out in a small boat she rescues him. They mourn the loss of their son. Two coast guards on their beats find the youngster unconscious but still clinging to a spar and drag him across the rocks to dry land. This incident is really exciting, for the breakers are very high and to a spectator it looks as though the boy might be dashed against the big rocks at any minute. In the rest of the marine scenes the water is too smooth to make the affair exciting. RUSH.

"He Tried on Handcuffs" (Vitagraph).

This is a comedy with a well-arranged and complicated "chase." A bridegroom goes to the city hall for a marriage license just an hour before the ceremony is to be performed. He becomes interested there in a pair of handcuffs, left behind hurriedly by the sheriff. Thoughtlessly he tries them on and "click!" he is manacled. Then the chase starts. The best man goes hunting for the sheriff with the keys while the handcuffed groom starts for the church and is arrested on the way on suspicion of being an escaped burglar. It is a cleverly worked out farcical story. RUSH.

"Justified" (Essanay).

A clever idea is well worked out in this film. Husband and wife are seen preparing for a journey. While the maid is packing, the husband leaves and during his absence the wife displays her dislike for him. Soon the chief reason for her dislike—her lover—appears upon the scene. In the midst of their love-making the bell rings and the maid makes it known that the husband is returning. For want of a better place to hide, the lover jumps into the trunk. Enter the husband. His wife's consternation arouses his suspicions and upon finding a smoldering stump of a cigar which the lover has left, the husband's suspicions are confirmed. He telephones for one railroad ticket, goes to a drawer where his revolver is kept and tearing a piece out of the centre of a newspaper indicates that he is going to practice shooting. He gives the paper to the wife, directing her to pin it on the wall; changing his mind, he compels her to attach it to the trunk. Taking careful aim, he shoots once; his wife all this time evidencing anguish which further confirms his suspicion. At this juncture the ticket arrives, the porter is called in to strap and check the trunk and wrapping a number of bills around the ticket the husband shows his wife out of the door. The spectator is left to draw conclusions as to the fate of the man in the trunk. WALT.

"The Stolen Gems" (Gaumont).

A prince, betrothed, is accused by one of the household of stealing a necklace. The theft takes place at a reception at the real thief is the accused. Having stolen the gems, the thief hides them at the foot of a tree. He is followed on this expedition by a beggar woman and her little child, whom the prince has befriended. The accused prince is next shown in prison, where his betrothed visits him. Upon leaving the jail, she is met by the beggar woman, who learns the cause of her grief and leads her to the tree where the gems are hidden. When the prince is placed on trial, his bride-to-be enters with the gems in her possession and the beggar woman accuses the villain. WALT.

"Glimpses of Paris" (Gaumont).

This is a panoramic series of pictures along the boulevards and parks in the French capital. The equestrian paths and driveways are shown, alive with people, and there are many particularly attractive views of nooks and dells in the Parisian system of public playgrounds and parks. WALT.

"Sweden (the Gota Canal)" (Pathe).

This photographic record of a boat trip from Stockholm through the Gota Canal is an interesting and instructive film. The camera has caught the beauties of Swedish scenery and the interesting operation of locking a boat through the canal is shown in minute detail. The vistas of landscape are beautiful to behold and the whole film constitutes a most entertaining subject. WALT.

"The Little Soldier" (Pathe).

A boy and girl are first introduced playing soldier, the lad going to a company of infantry to volunteer as a drummer. Ten years later he is a soldier indeed and the girl has grown to handsome young womanhood. Her father desires her to accept the hand of a rich neighbor who proposes to her, but her heart is true to her soldier boy. Under the prospect of being compelled to marry the man whom her father has selected, she pines away and to save her life her soldier lover is called home, when they are married. WALT.

"A Grave Disappointment" (Pathe).

This dramatic film is not up to the standard of Pathe's pantomiming of interest. A man and a girl are first disclosed at the attic windows of their lodgings; the man taking the morning air and the girl watering her plants. Next the girl is seen to enter the millinery shop where she is employed, only to be immediately dispatched to deliver a bat. On her way she meets a young man who is attracted by her appearance. He induces her to have a bottle of wine, and they shortly afterward separate. The young man is seen to dispatch a note to the girl by the man who is first seen in the picture. It is delivered in the millinery shop and being shown upon the sheet tells that the young chap has thrown her over. She goes home and attempts to commit suicide by charcoal fumes. The man next door discovers the smoke, rescues her and carries her to his own apartments. In a twinkling she forgets her grief and, presumably, consents to marry her rescuer. WALT.

"Launching the Voltaire" (Pathe).

Many launching films have been shown but none to equal this one in interest and detail. The camera is placed under the bow of the craft and the slide downward into the water is shown as clearly as though the observer were actually upon the scene. Other views show sidewise vistas of the launching. It's a mighty fine film. WALT.

"Romantic Italy" (Urban).

This is a photographically excellent series of street scenes, landscapes and water-falls of Italy. Interesting and splendidly done. There are 437 feet. No further comment is necessary, as the film carries nothing more than scenery and street activities. WALT.

"Training Bulls for the Fight" (Pathe).

The title describes the film. A herd of bulls are driven into the River Roan, presumably because being immersed rouses their wrath. They are chased into town and turned loose within an enclosure. Around four sides are perched a crowd of the bull's tormentors. They do all they can to anger the bull, pester him much after the fashion in which he is treated in the early stages of an actual bullfight. The bull, urged by his tormentors step lively and there are several close shaves for the men shown in the film. The subject is interesting. WALT.

"In Hot Pursuit" (Urban).

A blind piano-tuner is led by his daughter to an apartment where he has an instrument to operate upon. The owner of the piano and his wife are in the room, but the wife retires, leaving the man and the blind man's daughter in conversation. The man makes an objectionable suggestion and the girl prevails upon her blind father to leave the house. The villain departs immediately and is ahead of them in the street. There, with two men companions, he waylays the old man, kidnapping the girl via an automobile. In the struggle the old man clutches and retains the villain's neck tie. His cries for help attract an officer who takes him back to the house where he has been at work. In the end through calling an officer the daughter is restored in safety to her blind parent. The acting company do effective work and tell a clear pantomimic tale. WALT.

CIRCUS NEWS

"The Galley Slave" (Vitagraph).

The story of Jean Valjean has been taken from Victor Hugo's "Les Misérables"; his theft of a loaf of bread to feed his starving family, his arrest and sentence for five years and his fifteen additional years for trying four times to escape; his return to old scenes after nineteen years to be unrecognized and disdained; his weary wanderings and final benefactor and the ultimate robbery; the chase and capture and the return of the convict to the house of the priest who saves him from being again arrested. An interesting subject, well acted and photographically, for the most part, excellent. WALT.

"Versailles" (Pathe).

A very pretty series of views of Versailles in the period of Louis XIII. Extensive showing beautiful grounds with huge fountains, picturesque lakes and all else that goes to make up the beautiful old chateau idea. The scenes are enhanced by the presence of courtly men and court beauties in the costumes of the period. The pictures are particularly good. Each detail is perfectly distinct and taken to secure the best possible effect. For a short time at the finish the views are shown as they appear to-day, which accentuates the charm of the forgotten time. DASH.

"Robbed the Chief of Police" (Pathe).

It would take a Dr. Cook to find out whether this subject was intended for a comedy picture or to be taken seriously. The Chief of Police rounds up a gang of thieves. On returning home he is captured by another gang, badly at work robbing his house. They are held up by the police who evidently do not recognize their leader, for he is hustled off to prison where he has some difficulty in making himself known. Here the picture ends abruptly. There is nothing of real value in the picture. It might be funny to see a chief of police drag a wagon through the streets, but this fellow didn't make it so. The picture was watched by the house in silence, the audience not seeming to get the drift at all. DASH.

"1776, or Hessian Renegades" (Biograph).

Any subject relative to the War of the Revolution is always a safe gamble. In this one the Biograph Co. has put forth an idea that has been the mainstay of many historical novels and as many war dramas. A dispatch bearer of the Continental Army is pursued by Hessians. The boy, hard pressed, takes refuge in his father's house. The old man hides the boy in a huge hamper as the soldiers rap on the door. They search the house, coming finally to the hamper. The old man is told to open the basket which he does, disclosing a few old rags which he had placed there himself. The Captain of the troupe fires into the basket instantly killing the boy. The father swears revenge, and while the troopers are making merry he rallies the men and women from the neighborhood, surprising the soldiers and killing the entire outfit. The picture early holds interest, at times growing above interest to one of excitement. It is well acted with the exception of a few of the neighbors, whose efforts to look like determined men are a bit humorous.

"Spring Has Come" (Selig).

"Spring Has Come" is a comedy picture. The same idea has been done, and better than this, many, many times. It is a story of a paper hanger knocking people over in the street, dumping carts, etc. In this case the incidents are particularly weak. The finish is alike to Willard Slum's "Flinder's Flat," with the man in the house hanging the paper. There isn't one good laugh in the picture. It is a short film, not running 300 feet. This is the best that can be said of it. DASH.

"The Stampede" (Selig).

"The Stampede" is a series of ranch life pictures into which is intermingled a light love story. The daughter of the ranch owner and one of the cowboys are sweethearts. A jealous rival decides on something desperate. He stampedes the animals, hoping the hated rival will be crushed, but is foiled, as the girl just arrives in the nick of time to save her sweetheart. The rival is summarily punished. The stampede is not as well worked out as was anticipated, but the other feats of horsemanship were followed with interest. They included broncho hucking, lariat throwing and other pastimes shown in the Wild West exhibitions. The picture was powered by members of the Miller Bros. "101 Ranch" Shows. DASH.

"The Sealed Door" (Biograph).

There has been, at last, a company of players disclosed who have as good an idea of pantomime as have the French; this film is a gem of good setting and expressive pantomime. It tells a story of diabolical revenge. The king has prepared a room for the exclusive use of himself and his favorite, sealing up all the doors and windows and saving one. The king has evidently been maintaining a liaison with one of the court musicians, and, discovering this, the king decides to watch them more closely than he had previously done. To give the man opportunity to confirm his suspicions he causes himself to be presumably called away upon business of a long journey. He no sooner departs than the lovers repair to the sealed room. There the king discovers them, and instead of rushing in upon them he causes workmen to seal up the door which is the only means of entrance, and smother them to death. The camera shows alternating views of the happy lovers inside the room and the work of sealing up the door. Finally when the work was done and the hour glass which was to mark the lover's time of happiness runs out, the pair discover that they are sealed in. Then follows the dramatic pantomime of their suffering and ultimate death from asphyxiation. WALT.

"The Little Darling" (Biograph).

The receipt of a letter that a couple out of town are to send their "little darling" for a visit to a family which has never seen the juvenile, starts everybody into wild scramble to

prepare for the reception of the visitor. Visits to toy shops result in the purchase of all sorts of toys, a perambulator is secured and when the party goes to the train to greet the little darling they find a girl about sixteen years old is the "little darling" referred to. WALT.

"The Woman Hater" (Lubin).

The senior member of a law firm, just before starting upon his vacation, discharges the man stenographer for setting fire to a waste-paper basket with a cigarette he was to be all round grouch, and there is much joy when he starts for the train. The junior partner decides to take desperate chances and hire a woman as stenographer while the old man is away. The senior returns and displays his dissatisfaction, but the younger member of the firm has learned to like the stenographer pretty well, and insists that she remain. The young man takes his vacation. While he is gone the senior member of the firm changes his mind upon the subject of woman stenographers and when the junior member returns he gets to the office just in time to break in upon a marriage proposal from the old man and an acceptance of a life position by the stenographer. WALT.

"A Visit to Biakra" (Pathe).

This scenic film is another of those interesting travel subjects which Pathe Bros. frequently issue. The clay banks near Biakra and the quaint dwellings of the town are shown. The film winds up with street scenes, a parade of soldiers, the market-place, and finally a real "coochy" dance of the pure native type. The dancer wears one of the gaudy trappings of the imported "wiggler," but is dressed in native garb and makes the thing just as realistic and exciting as anybody would care to have it. WALT.

"Show Your License" (Pathe).

A hunter is seen to shoot a tame rabbit. A game warden appears upon the scene and demands that the hunter show his license. The hunter says if he can catch him he can see it, and then the chase begins. The two men travel through all sorts of country, over ruins, under viaducts, across canals and over bridges. At every turn the hunter lets the game warden come within easy reach, and away he goes again. During the chase there are several "trick" scenes, and the humor of the film is well sustained. Finally when the hunter gets enough of his fun, he sits at a beer-table, drinks a bottle and waits for the warden to come up with him. Then he shows his license. WALT.

"Ethel's Luncheon" (Edison).

Here is a good comedy film. A gentleman, possessed of two mischievous sisters, is suddenly called away on business. He has an engagement to take a young lady to lunch and asks a friend to keep the date of the luncheon. He telegraphs to Ethel the plans he has made for her entertainment. The substitute has never seen Ethel or the two mischievous sisters, and they know it. They dress themselves in long skirts and arrive at the appointed luncheon place before the young man shows up. When he does arrive the one of them presents herself as Ethel and the luncheon begins. After they have nearly finished, the second girl sends in her card by the waiter and denouncing the first girl as an imposter. The young man starts a second lunch with the girl he supposes to be the real Ethel. After a few moments the real Ethel shows up. The young man denounces her as an imposter, tears up her card and orders her out of the restaurant just as the man whose business engagement has made possible the mix-up appears upon the scene. Ethel is in tears, the young man in a rage, and the two mischievous girls in convulsions of glee. Matters are finally straightened out and the two girls have the laugh on the others. It's a good film and much above the average of "comedy" subjects. WALT.

"Backward, Turn Backward, O Time in Your Flight" (Edison).

An old gentleman and his wife are disclosed at their fireside. His act of offering her a big red apple recalls their childhood and first love-making, and the whole scene shows the backward turn of memory. A group of urchins descend upon an apple orchard and while they are filling their hats and pockets, the owner pounces down upon them. The boys run and a chase ensues. One youngster, with a handful of apples, is always in the rear of the bunch, and finally he is near capture. Coming upon a haystack where a little girl is at play, the lad explains that he is being overtaken by the farmer and the girl covers him with hay. When the irate owner of the orchard comes running up, the girl shows him the direction the other boys have taken and he follows. Then she uncovers the boy with his hatful of apples and they start in to enjoy their feast. The film again shifts to the aged couple by their fireside. It's a pretty idea well carried out, and makes a good film. WALT.

"The Blight of Sin" (Selig).

An interesting drama is portrayed in the Selig release of September 2. The first scene shows a wife reading a note from her lover in which an elopement is planned. Succeeding scenes convey an idea of her home life and little daughter, the idol of her father. A scene in a gambling house in which the father loses his last dollar and throws himself at a professional gambler is well done. The wife is then shown bidding farewell to the child. She pins a note on the little girl's night dress. The elopement takes place early in the morning, shortly after the husband has "gone broke." The little girl awakens and when she finds she is alone at the house makes the mistake of going to the room where the husband reads the note. The husband evidently suspects the identity of the man who has broken up his home. With a friend he makes an effort to reach the steamer on which the couple departed. They arrive a moment too late. The friend suggests horses which are secured. A race

EXPECTING WILD WEST DEAL.

Chicago, Sept. 9.

Since the knowledge became general that the "gentleman's agreement" as to billing and routing between the Ringlings and the "Two Bills" is all off, circus folk are busy figuring out what next season will bring forth. It is probably due to this condition that tentative negotiations have been opened up at long distance between the Ringlings and the "101 Ranch" (Wild West show) looking toward a mutual agreement between these two, with the Cody-Lillie outfit as the intended outsider.

The Ringlings, so runs the general opinion, feel that they cannot oppose the Wild West organization with a circus. They learned this in 1908, when the Buffalo Bill Show followed the Barnum-Bailey Circus almost from Denver to New Orleans, including an entire tour of the Pacific Coast, getting as close to the preceding opposition as eighteen days. Notwithstanding, the Wild West came home with a fat profit.

Now that war has been declared, according to all the indications, the Ringlings would like to attach a wild west organization to their allies. The Miller property showed definitely this year in its invasion of the east that it is a healthy money maker, and the Baraboo family would like to win its co-operation.

Beyond the suspicion that some deal is on foot, there is no information at hand, but with the approaching close of the circus season everyone interested in "big top" movements is awaiting a "flash."

RUBE NEWTON IN NEED.

Chicago, Sept. 9.

Rube Newton is at Los Angeles, Cal., where he is making a fight against consumption. He is in need of help and can be addressed care of Joe Walker, Orpheum, Los Angeles.

"HEY RUBE" DIDN'T GO.

Chicago, Sept. 9.

A clown named Powell, with Cole Brothers' circus, nearly got into trouble at Albia, Ia., last week for showing attentions to a young woman, which displeased her "company," a rough coal miner.

Powell clowns as a woman and pushes himself on folks who come into the tent, working along the seats. In this instance he had a war of words with the girl's escort. The two clinched and fell. Powell was hit and had to be carried out.

The circus men started for the miner, but the owners lined up with the prosecuting attorney at their head. Sober heads prevailed and further trouble was staved off.

against the boat follows. They come up with it and secure a small boat. Rowing out they are taken aboard. The gambler is anxious to protect his own life and throws the woman off when she seeks comfort. There is a scene on the boat in which an effort is made to catch the gambler. He secures a gun and shoots the husband but does not inflict a deadly wound. He then sets fire to the boat's cargo, jumping into the water. The husband saves the wife. A small boat is lowered and husband and wife, his friend and crew reach shore. Later scenes show the friends of the couple, who are inclined to turn their backs on the erring wife. The husband pleads for forgiveness. A minister appeals to the women especially to be charitable. All is forgiven. It is an interesting picture with sufficient dramatic qualities to hold attention. E. E. M.

WALLACE SIGNING UP.

Chicago, Sept. 9.

B. E. Wallace is signing up circus acts for next season and it looks as though he meant to have an even better performance than given this year. It is generally agreed that this season's circus performance exceeded anything he had previously offered, although the animal acts are not up to what they were when the Hagenbeck show was on the road.

REPORTED COMBINATION.

Chicago, Sept. 9.

It is reported that the Forepaugh-Sells show and the Gollmar Brothers show will be combined next season under the management of John and Al Ringling and Fred and Charles Gollmar. It will be a forty-car show.

Every one is very mysterious regarding the plans. No definite information can be obtained at the Ringling office in this city.

PERHAPS "THE BABY" DIED.

Chicago, Sept. 9.

An elephant belonging to the Barnum & Bailey show died at Creston, Ia., last Thursday. One report is that it was the celebrated "baby" elephant. At the opening of the season the baby elephant was not well, and for that reason was not shown during the Chicago engagement.

BIG SHOW SHIFTS DATES.

The Barnum-Bailey circus jumped into Kansas City to play Saturday, shifting its date to Sept. 4 instead of Sept. 6. In the preceding town, Clarinda, Mo., only one performance was given (afternoon) owing to the long jump into Kansas City. In Creston, Ia., the parade was abandoned owing to a muddy lot. This was the first rain after four weeks of extreme heat.

Owing to the absence of Cliffe Berzac, who is in England, Fred Bradna is working the comedy circus.

The Sunday "jump" of the "101 Ranch" was 330 miles, from Boone, Ia., to Leavenworth, Kan., for Labor Day.

C. W. Finney, late agent of the Gentry show, has gone out in advance of "The White Squaw" company.

Fred Leggett and Dollie Julian were compelled to close their season with the Hagenbeck-Wallace shows at Hannibal, Mo., Aug. 23, on account of illness. Latest reports from the Leveering Hospital, Hannibal, where Miss Julian is ill, indicate that her condition is serious. Lydia Deverne, of Russell and Deverne, is recovering rapidly and will rejoin the show this week.

The Great Cosmopolitan Shows, No. 1, carry 15 cars, 12 shows, 2 riding devices, 2 free acts, 1 band and about 30 concessions. The shows play week stands.

The W. E. Greene Film Exchange of Kittery has been incorporated under the laws of Maine. They ask a capitalization of \$100,000; a lot of money to put into the film business 'way down east.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
New York.

Eddie Leonard (New Act), Hammerstein's.

Leslie and Baker, American.
"The Song Shop," Fifth Avenue.

Pat Rooney and Marion Bent (New Act),
Colonial.

August Von Biene, Colonial.

Pringle and Whiting.

Songs.

18 Mins.; One.
Hammerstein's.

Going into a conversational song at their opening Monday afternoon at Hammerstein's, Aubrey Pringle and George Whiting grew popular with the audience almost immediately, and held the friendship to the finish, a "frog song," with Whiting emulating a frog's chirp or whatever that is. The finish brought a big curtain. Following a bass solo by Pringle, who was never in better voice than at the first show, Whiting sang "McAvey" as an Irish character song. As an Irishman in "straight" dress with only a brogue for support, Whiting stands in a class by himself almost. To this he added an Italian song. Later the two had a duet "Op in an 'Ansom," a number done some seasons ago in a Broadway production. For this Pringle wore an Inverness over evening dress, while Whiting was the caddy. In modern clothes Pringle is very swagger throughout the act. At the first entrance, while Whiting is dressed well, he doesn't approach his partner for style. This should be looked after; also the propriety of wearing the evening clothes at matinees. It needs but little working for Pringle and Whiting to wear off the roughnesses, when they will be in big demand as a "two act." To clip the running time a trifle, Mr. Whiting might drop the Italian; his Irishman is too good for anything to follow. *Sime.*

Ida Rubinstein.

"Dance of the Seven Veils."
Olympia, Paris.

It may be because Miss Rubinstein appeared recently at the Chatelet Theatre with the Russian opera singers and dancers that the management of the Olympia has placed her as headliner in their new program. She undoubtedly did have a certain success as Cleopatra in the ballet produced by the Russians, but it was hardly a dancing role, and her present single act (for the two maids who kneel at the back of the stage do not figure) is somewhat monotonous. This may be because we have had a surfeit of the so-called "Salome" dances, and feel the effects of Maud Allen, Ruth St. Denis and other happy early birds who have taken off the gilt for later artistic creations in this category. Ida Rubinstein has nothing original to show. The music, arranged by Glasounoff, is languid and "classical," while the special dance is beyond ordinary comprehension. If it had been first in the field it might have appealed. The act is said to be booked for London. *Edward G. Kendrelo.*

NEW ACTS OF THE WEEK

Kate Elinore,
(Assisted by Sam Williams).
"The Last of the Suffragettes" (Comedy).
22 Mins.; One.
American.

Quips and sallies, answers and replies, a funny special drop, and funnier costumes worn by Kate Elinore are what make the new act. What new dialog there is, is bright and witty, running in the former style of the Elinore Sisters; a short query and shorter answer very often. The best of the old talk between Kate and May has been held over. At present Sam Williams is the "feeder," dressed up in military costume. There is an opening tale about organizing a female army 10,000 strong. A few are shown on the drop. Two look so good to Kate she programs them. One is General Debility, and the other Corporal Punishment. Kate herself is Lieut. Kiddo. Williams is Colonel Cut-up. While Miss Elinore changed her funny costume for a funnier one, Mr. Williams sang a song. That is probably the only way Miss Elinore could make that change easily. Then Mr. Williams should secure another song—if he must sing, and if he must sing, let him sing loud. It's hard work guessing out lyrics. In the opening Miss Elinore in an all-nation uniform wears a Napoleonic hat bearing the famous sign of the "Yiddish Kosher" shop on it. Later she wears as a combination "Salome" gladiator effect. Her costumes alone could secure a job anywhere. Some of the dialog should be cut. It becomes ding-dongy after a while, there is so much of the same variety. At the finale Mr. Williams is again singing while Kate does her hand-back dance. Miss Elinore has put one over in this new act that is a hummer. When the audience weren't laughing, Kate wasn't on the stage. *Sime*

Maurice Freeman and Co. (a).
"Tony and the Stork" (Comedy Drama).
19 Mins.; Full Stage (Interior).
Fifth Avenue.

The maternity ward of a hospital is scarcely the place where one would look for comedy, but John B. Hymer who wrote "Tony and the Stork" and Maurice Freeman, who plays the principal role have made it the setting for a highly interesting little playlet. Tony is a poor Italian. Being an expectant father he calls at the hospital to receive his wife and little son. For the latter he provides a gorgeous gogart decorated with all manner of gaudy toys. His dialog with the resident doctor, and the nurse builds the comedy of the piece up splendidly, and throws into contrast the big emotional scene when an inspection of the records seems to show that both mother and child are dead. Mr. Freeman handles this adequately, making his grief-stricken Italian convincingly human and sincere. There is nothing stagey or artificial in his work. The finish of the sketch brings a swift change to comedy, when, it having been discovered that the records were in error and Tony's wife is alive and well, the nurse presents the astonished father with a pair of twins. The Fifth Avenue audience returned a favorable verdict unmistakably. *Rush.*

Julie Ring and Co. (4).
"Choosing a Husband" (Comedy).
Four, Parlor.
Brighton Theatre.

New Yorkers saw this Stanislaus Stange sketch for the first time Labor Day, and New Yorkers laughed and applauded and liked it immensely. Mr. Stange has worked out a splendid sketch and these players act it as splendidly. Dominating the whole proceedings, Miss Ring's personality lends a luster and charm to every situation. Her work is consistent and sincere in the simplest detail. The will of an eccentric uncle gives to his niece the choice of three men for a husband. In the event of all three declining to marry her she may choose for herself, and get the money. A lawyer's clerk, who has called to explain the intricacies of the will, loves the girl and helps her in her determination to rid herself of the whole lot. The candidates are three widely different types, and their eccentricities are explained on the backs of the photographs which accompany the will. Margory Daw (Miss Ring) is an actress and protean artist. When the prospective grooms call for her decision, the girl is ready for them. They range from a dried-up churchman of the "Private Secretary" type, to a ponderously fat and proverbially tired person; the third being a rheumatic old fossil about ready to blow away. The players who essay these roles are excellent in make-up and demeanor. The lively lawyer's clerk works out the comedy which introduces the men to their hoped-for bride. The main element of fun comes in the girl's reception of each candidate, and the way she disposes of them in succession. By assuming a character which each prospective husband would be the least likely to admire, the girl easily compels them to admit that they would not marry her, leaving the field clear for the lawyer's clerk. Miss Ring, in three widely varying roles, proves herself an actress of resourceful quality. When she is playing Julie Ring, she is about as dainty and bewitching a creature as one would care to see. The comedy flows evenly and logically. There is no improbability or impossibility to stand in the way of a wholesome laugh, and a thorough enjoyment of the bully fun which bobs up every few seconds. *Walt.*

Lambert and Lambert.
Singing and Dancing.
14 Mins.; One.
Columbia.

A very bright and lively duo are Lambert and Lambert. They get in action at the opening with a song and accompanying hard shoe dance, and keep to this style of work throughout. There is no talk, but both put their whole energy into the stepping. The woman wears a pretty short frock, falling in an unbroken sweep from a high waist line, while the man, who is a capital hard shoe dancer, appears in a neat sack suit. They make a classy little pair of clever specialty people and in an important place on the Columbia bill the first three days of this week scored a real success. *Rush.*

Camille Ober.
Songs.
17 Mins.; Two (Interior).
Colonial.

Mlle. Ober represents to the American comprehension merely a French soubret, except that she has a freak high note. The program describes this as "the counter G. in the fourth octave," whatever that may chance to be. It listens like an extremely high whistling note, with a little more fullness and softness than a reed tone. It would take a good deal of technical knowledge of music to describe it adequately, but the note, which makes the finish of the act proper sounds really impressive. At least the Colonial audience Monday afternoon thought so, for they applauded until the Frenchwoman responded with an American song, rather agreeably rendered in an extreme Parisian accent. The act itself includes four songs. The first is an imitation of a French soubret rendering a chanson in the native tongue. The lyrics may have been intelligible to one out of fifty in the audience and the method of delivery interesting to about the same proportion. No. 2 was an impersonation of a "French Country Girl" (the program enlightened the audience so far). For all they knew it might have been a Parisian schoolgirl, for there was no cue in either the lyrics (likewise in French) or the accompanying business, to indicate otherwise. Americans insist that their country girls have some color of comedy when they are presented on the stage, but it is apparently not so in the European Republic. Mlle. Ober's country girl was entirely "straight." The third number was a "Tyrolian Phantasia" in which the singer went the range of three octaves (again the program came to the rescue with information) and the finale was "Cavaleria Rusticana," in which (that program again) the singer reached the acroton mentioned above. Mlle. Ober came back with "A Bungalow For Two," sung in English with a most delightful French twist. It was her big high note that sent her over Monday together with an interesting series of costume changes, handled as only a French woman could. She was the second number after intermission and third before closing. On such a bill as at the Colonial this week, she will have a good deal of trouble in that spot. *Rush.*

Six Baltons.
Gymnasts.
Hippodrome.

Five women who engage actively, and a man who stands around directing, make up the troupe. One of the women working as bearer in the manner of the bearers in casting acts, supports trapezes, rings and contrivances upon which the others perform. The act is more showy than anything else. The tricks amount to little or nothing. The women make a very good appearance, work attractively and answer the purpose much better than a troupe of men would, even if the latter did things. The bearer in one trick holds all four of the women, making a goal finish. The Baltons were given the center of the ring, with an act working on either side. *Dash.*

Hallen and Fuller will open on the Morris time, at Columbus, Monday.

**"The Third Degree." (Dramatic).
24 Mins.; Three (Interior).
Hammerstein's.**

"The Third Degree" is, much as its name implies, attempting to illustrate in a manner the alleged methods employed by the New York Detective Bureau in "wringing" confessions. According to the sketch there is nothing so terribly agonizing in "the third degree." And as for that a story in the New York Herald last Sunday of the actual workings of this police device contained a much better dramatic background in the description of the confession of Billy McGloin, than Harrison Armstrong and Clay M. Greene have pieced together for vaudeville. It's the sketch's first public showing at Hammerstein's. The story has to do with the Inspector in charge of detectives, who has had charges preferred against him by "the reformers." One of these and a leader among them is finally brought into the police net, where he is forced to a confession by the Inspector as the murderer of his partner. A Coroner's Jury had previously adjudged the murdered man a suicide. "The Third Degree" is but a reflex of the many "protean" sketches, which had their spasm a season ago. Murder was the sustaining interest in all. This sketch, in which all the characters are individually cast, is not nearly as strong as the "protean" pieces, nor do any of the characters, barring the Irish scrub-woman of Margaret Thayer, rank with those attempted by the proficient players of many parts. Next to Miss Thayer perhaps William Bonnell as the accused gave the best performance. Scott Siggins (or Higgins) with the star role of the Inspector played more like a leading man. He was not convincing. Neither is the sketch. In certain houses it might do very well; in others it could not be depended upon to hold a strong position, unless perhaps new people were entrusted with the roles. The finale of the piece is the one best bit in it. *Sime.*

**Bon Air Trio.
Comedy Acrobats.
9 Mins.; Full Stage.
American.**

The Bon Air Trio includes two acrobats, one a comedian. The third member is a girl. The straight performer is a first grade ground tumbler; also a corking contortionist. The comedian is all wrong with his comedy make-up, a tramp, made grotesque, but he has a few funny wrinkles, and one new bit, that of unwinding an entire clothes-line full of goods from around his body, the unwinding bringing many laughs, followed by another when the wash goods are propped up by a pole. Among the comical bits, there are a few which did not cross the footlights. The comedian may throw those out immediately, not because they are poor, but because the audience knew all about them very long ago. The finish is twenty handsprings on a table between rows of electric lights by the "straight" who just made the twentieth. Neither the work itself nor the lights on the table are new, but it made a good closing, bringing the trio back for a couple of bows. The act amused all the way. Unimportant is the young woman, though she looks well. Whether the act is native or foreign isn't known. The make-up of the comedian suggests the other side as their permanent address. *Sime.*

**"Snake River Dam" (Dramatic).
22 Mins.; Full Stage, One and Full Stage
(All Special Sets).
Columbia.**

"Snake River Dam" is the work of somebody with a good deal more money than knowledge of stage craft. The almost utterly worthless dramatic sketch is provided with scenic settings that must have represented a large amount. The sketch and actors made a fool of the stage picture. The narrative even is only half intelligible. The locale is somewhere in the American southwest. The country is arid and a corporation is building a huge reservoir for an irrigation reserve. The big dam to hold the reservoir has just been completed. Now, it so happens that two men are in charge of the work, Jack and Dick (the program gives no information of their other names), and both are in love with Nellie, a typical wild western girl. Dick has been holding out on the payroll of the workmen, but Nellie is not wise to his villainy and rather favors him as a husband. There enters one Pete, a Mexican "greaser," presumably a foreman over the native workers, who is Dick's assistant in all the "dirty work." The workmen have plotted to dynamite the dam in revenge for the non-payment of wages. This much comes out in dialog. For some reason Dick persuades Nellie to go to the valley under the dam, leaving Pete at the ranch house to prevent pursuit by Jack. Jack and the Mexican have a knife fight in the dark in the ranch house, the Mexican is killed and Jack is heard to gallop off on the chase. A curtain in "one" shows Dick and Nellie in the desolate gorge below the dam. Dick urges that they "fly" together to enjoy in safety his ill-gotten riches. He even threatens to shoot her if she does not agree. At this interesting point Jack arrives and Dick shoots him instead. But not fatally, for Jack returns the fire. That makes two shots, the signal of the conspirators for dynamiting the mine. There is a red flash in the background of the drop and a dark change finds Jack with Nellie in his arms clinging to a rock while the water released by the wreck of the dam surges about them. The whole thing, except the mechanical effects, was wretchedly done, the crudest sort of wild melodrama, and an intelligent audience would find only travesty in it. *Rush.*

**Wentworth, Vesta and Teddy.
Acrobatics.
10 Mins.; Full Stage.
Alhambra.**

Wentworth, Vesta and "Teddy," the latter a dog, put over a snappy ten minutes of comedy acrobatics. The work consists entirely of ground tumbling of a good order. The taller of the two men has put several twists to old tricks, which give them a flavor of newness. His comedy efforts are not exactly successful, however, and he would do well to allow his partner to attend to the laugh department entirely. The latter does well with the comedy until he resorts to the foolery with a broom. It is old business that has lost all value. "Teddy" is a trained dog of the usual type. He does his work well, and without coaxing. The act opened the show at the Alhambra, going very well. *Dash.*

The Antique, Syracuse, has placed its bookings with the Joe Wood office.

**Beatrice McKenzie, Walter Shannon and Co. (1).
"More Ways Than One" (Musical Farce).
22 Mins.; Four (Special Set).
American.**

It is the singing of Beatrice McKenzie and Walter Shannon which pulls their latest sketch "More Ways Than One" through at the American. James Moran wrote the skit. It is a nice little funny idea perhaps all alone, but not strong enough by any means to hold up a turn in an important place on the American bill, a position occupied by it Monday night. The story is of an all-in young fellow who impersonates an artist in his studio to sketch an actress, for the purpose of securing an appointment with her manager, the young fellow having stage ambitions. The artist leaving his place in evening dress at five in the afternoon allows the young fellow to take possession. He phones the actress for a sitting, and sings to her. She sings back, and he sings again, this time a collection of operatic airs making comedy with a grotesque model. The artist returning causes a series of "situations" which finally culminates in the loss of his evening clothes, the young fellow abstracting them, locking the artist in his room. Mr. Shannon played the young fellow. Miss McKenzie was the actress, just a trifle too slangy and free to convince. William Brummell approached nearest his part, that of the artist. He looked it, even in the daylight evening clothes. Still it is the singing which did the trick, though the farce caught laughs. *Sime*

**La Valliere's "Football Dogs."
Hippodrome.**

The "football" dogs are given the center of the stage at the Hippodrome, and allowed to play their game while nothing else is doing on the large platform. There has been a great deal of inside talk about this "dog-football" thing, and from what this troupe show, it seems unwarranted. It is all right, laughable and a bit exciting, but nothing new or remarkable. The act may appear to better advantage in a theatre. Two goal posts are set up at either end of the stage. A football is hung from a wire extending between these. The dogs are lined up on sides and they butt the ball about the stage with utmost enthusiasm. Every once in a while a goal is scored, when the ball is then brought back to the center. Al. Rayno's Bull Dogs gave quite as good an exhibition without the goal posts at the Fifth Avenue Theatre last week. The posts do not aid materially. The dogs in this case are dressed in sweaters, marked "Yale" and "Princeton." *Dash.*

**Donnelly and Rotella.
Classical Singers.
16 Mins.; One.
Columbia.**

The pair, man and woman, do exceedingly well with an operatic medley, although some of the airs selected are rather heavy for vaudeville use, particularly for the small house audiences. The woman has a good high note, always a sure applause getter. For the finish, which is almost as long as the rest of the act, they do the comic opera burlesque in very much the same way that Willard Simms huddles it. The travesty was a little too much for the Columbia audience, which missed some of its points. *Rush.*

**Mme. Ann Diss DeBar.
"Freak Act."**

13 Mins.; One (3); Three (Interior 10).
Hammerstein's.

Jack Johnson, "Peter," Mme. Diss DeBar, all "freak acts," at Hammerstein's, one after the other. There's no comedy in the Madame, so the other two are more valuable for vaudeville's wants. Jack Johnson apparently had no funny vein, though he could punch. Ann punches too, but she throws her hooks into the police and the "venal press." For twenty years, said the Madame in relating what she thought would be best to speak about, the cops had been chasing her. For telling the truth she had been pinched twice by the "bulls," once here, and once over in England. In England, Ann said they nailed her for holding meetings, and this is right where Ann gave herself a body blow on that truth assertion, for if the Madame had told the real reason why she was arrested, convicted and sentenced to prison on the other side, Hammerstein's would not be able to hold the mobs that would want to hear her. A good crowd was in the house on Monday afternoon. In the audience there must have been a select body of Spiritualists, perhaps Mme. Diss DeBar's followers, for they are still falling for her according to report. During her talk (and she is an excellent speaker) the Madame dressed in white robes and looking quite elderly, mentioned that Mrs. Stuyvesant Fish had called upon her; also that the widow of Robert Ingersoll, the great atheist, had written her. It seems like telling tales out of school, but Ann said she was no longer in fear of the cops, of Blackwell's Island, now "pleasant memory," or Aylesbury Prison in England, where the Madame was confined a trifle over four years for her infraction of the English laws. While in Aylesbury, Ann said she had seen Mrs. Maybrick hung up by the thumbs. If this was intended as an appeal to those in front it didn't get over. Several Englishmen in the house indignantly denied that such an occurrence had taken place. When the Diss DeBar mentioned Judge Gaynor as the next Mayor-alty nominee, some hissed. She then told that only two living things hissed, snakes and geese. To correct her, there were some more hisses immediately from the audience, and more followed at her close which came shortly afterward, the Madame having the good sense to end her turn quickly. She said nothing of interest, excepting to claim that she is immortal. "Right thinking is right living," exclaimed the High Priestess of Mahatma, and thereupon the little band applauded. This may be a password among the "spirit" bunch. Vaudeville doesn't want to hear the Madame confess herself a convict and tell what she was pinched for. Ann's troubles are her own. *Sime.*

CHICAGO PARKS CLOSING.

Chicago, Sept. 9.

"Luna" Park closed its season Labor Day. "Sans Souci" is in its last week. This is the final of the season at "White City." Riverview Exposition stops Sept. 19.

B. A. Myers placed the "Phantastic Phantoms" on the Morris Circuit this week. The act opens at the Plaza, New York, Sept. 13.

Marion Murray and Co. (3).
"The Prima Donna's Honeymoon"
 27 Mins.; Four (Parlor)
 Lyric, Hoboken.

Starting mildly, this new sketch from the Orpheum Producing Department ends with a climax of interest after having gone through several stretches of mild humor and rather overdrawn effect. A singer of prominence has married, but the will of her manager is the dominating factor in her life; the wishes of the husband failing in every case to counteract the influence of the operatic director. This is the source of much of the comedy. Too exasperated for words to express and tired of the unhappy role of a nonentity, the husband finally decides to leave his wife to her own resources. It is not until she realizes that her husband is going away, that the wily instinct asserts itself. She abandons her career and settles down to home life. The company supporting Miss Murray includes a leading man who cannot act, and a man who plays the manager with excellent effect. There is also a maid who does as well as maids ever do. The bulk of the work falls upon Miss Murray, a handsome woman, and she succeeds in carrying the sketch through to an interesting finale. The little that is heard of her singing voice gives much promise. She plays the role of the ambitious prima donna with excellent shading, extracting all the comedy that is available, and in the final moments gets down to some effective acting in real earnest. With a capable supporting company, the sketch deserves consideration within reasonable limits.

Walt.

The Carmos.
Equilibrists.
 13 Mins.; Full Stage.
 Fifth Avenue.

A man and woman make up the act. A third member is present in the person of a male assistant, but does not become concerned in the feats of heavy balancing, excepting to set and remove apparatus. The man accomplishes a number of remarkable lifts and balances of heavy articles, as well as executing a few deft juggling feats. In the latter division one trick entitled to special notice for novelty is that of tossing a saucer from a balance on the toe of his boot to his forehead. In the same way a light china tea cup is tossed on top of the saucer, and finally a spoon is neatly placed beside the cup in the saucer. In the heavy work the woman is lifted to pedestals and there balanced on the understander's chin and shoulders. The man is slight of stature, and this makes his heavy burdens the more remarkable. For the finish the woman mounts an apparatus decorated with highly colored flags and in this position is carried off the stage on the man's chin, waving more flags, broken out from wands. The man dresses neatly in a perfectly fitting suit of evening clothes. The woman wears a couple of gaudy affairs of too much color and spangles, making a change from a cloak-like affair to tight knickerbockers and loose blouse. The act closed the show at the Fifth Avenue this week, where it did nicely.

Rush.

"The Only Law" has been playing on the American Roof this week, only disturbed by small audiences and the music from the Music Hall below.

"The Devine Myrma."
Diving Act.
 12 Mins.; Full Stage (Special Set).
 American.

"The Devine Myrma" is Ethel McDonough, formerly "The Girl Behind the Drum." Miss McDonough has been cast for the part of a diver in a very pretty stage setting at the American. It is the one originally intended for Annette Kellermann in the same theatre, built just before the courts decreed Miss Kellermann for B. F. Keith. Miss McDonough and the diving act on the Morris circuit result from that decision. Ethel is a graceful and adept diver, though she follows in the main the several tricks exactly as they are shown by Miss Kellermann, even if the management claims Miss McDonough has never witnessed Miss Kellermann's exhibition. In addition to the principal, the Three Due Sisters, who gained some publicity lately through swimming the Narrows, give brief illustrations of several swimming strokes in the tank, built in the stage and quite sufficient for the purpose. Mirrors in the rear give the sunken enclosure the appearance of a lake. With the hangings and bridge above, an extremely soft and effective woodland scene has been accomplished. In the opening, Miss McDonough silhouettes herself in an English bathing house, pulling down a blind over a transparency as she reaches the interesting portion of the disrobing. When diving Ethel wears a black jersey over cream colored tights, disclosing a figure that as the summer girl, she was never suspected of possessing. It may be said it is almost too bad Ethel has not watched Miss Kellermann, for if she had then perhaps Miss McDonough would have worn a union suit the same as the originator of the diving on the stage does. This would have improved "The Devine Myrma" immensely, but the act does very well, perhaps well enough for the purposes of the Morris Circuit.

Sime.

White and Sanford.
Comedy Singing and Dancing and Instrumental Music.
 16 Mins.; One.
 Columbia.

To the above enumeration should be added talk and costume changes. The program calls the arrangement a "non-sensical conglomeration," and it is all of that. Man and woman make up the team. The man first appears as a Hebrew waiter, having accepted a job after being stranded with a theatrical troupe. The woman is a musician who was to have joined the same troupe. These explanations having been duly made, all semblance of a sketch disappears and the two get into specialty work. The woman plays a cornet solo and later a selection on the mandolin, changing from a pretty rose-colored princess dress to Italian character costume, and later to Spanish dancer, although the dance does not amount to much. The man's best bit was a song in the Hebrew dialect. Later he, too, changed to Italian makeup and sang a characteristic number. The two would do much better to drop the preliminary talk, which delays the specialties and leads to nothing. Since they are to do specialties, why not get right to them with as little preliminary as possible?

Rush.

Gus Edwards' "Dancing Messengers," (14).
Singing and Dancing.
 25 Mins.; Four (22) one (5).
 Brighton Theatre.

Thirteen boys and Anna Lehr, featured, furnish a lively, if not altogether noteworthy, dancing number. The opening is the inside of a telegraph office, the messengers reporting for duty. Pansy (Miss Lehr) is in charge of the office, and her assistant, Byron Browning Brown (Gregory Kelley), and the captain of the messengers, Harry (Eddie Lane) are candidates for her affections. There is just enough of the love interest to constitute an excuse for some comedy and a song which, concluded, turns the messengers into a big dancing number which eight of them execute very cleverly. There are five songs in all, of which Miss Lehr's "My Old Lady" is the prettiest and most effective. There is a great deal of rough and tumble fun among the messengers, not all as funny as it is intended to be. The act carries a spirit of boyish foolery, which is kept within the limits and creates some merriment. It appears to be an enlarged edition of a former and similar act by the same producer.

Walt.

Maurice Wood.
Impersonations.
 12 Mins.; One.
 American.

Maurice Wood is a young woman who has graduated from burlesque. She is in vaudeville now after leaving "The Midnight Sons." Maurice essays imitations. No one believed her while she "did" Anna Held in a handsome gown; Irene Franklin singing "Bandy Legs" and Harry Lauder. It was 100 to 1 then that Maurice was destined for the nicest flop in the world, but then this girl impersonated Eva Tanguay singing "I Don't Care." That's where Maurice enters. She is the best Tanguay ever, in looks, gestures, and voice. Her "Tanguay" is really remarkable, so good that no one excepting the original has approached it. For an encore Maurice foolishly attempted Eddie Foy as "Hamlet." It was very foolish. Miss Wood can imitate Tanguay. For that she is worth her salary anyplace where the Tanguay thing is still wanted, but if she can do anything else, Miss Maurice did not show it Monday evening at the American. The remainder of her attempts were farcical.

Sime.

Four Indianas.
Gymnasts.
Hippodrome.

It is a bit of a problem sitting at one side of the "largest playhouse" and trying to watch an act working on the opposite side. The fact that there are two other acts working at the same time does not make the task easier. From what can be seen, the Four Indianas have been placed with the Hippodrome idea for show, rather than for remarkable feats. Four women make up the troupe. Two support upon their shoulders an apparatus from which is hung a trapeze arrangement, upon which the others perform. The apparatus is pretty and showy with electrical trimmings. The act looked well and fitted into the surroundings nicely.

Dash.

Flo Irwin plays at New Rochelle next week.

Fred Hamill and His Girls. (3).
Songs.
 12 Mins.; Two, Four and Two (Special Drops: 2).
 American.

The "girls" with Fred Hamill are some girls. One is described as "Gladys Feldman, American's prettiest girl." This is a little hard on Gladys who with so much beauty must be the young woman with the weak voice of course, but despite that Miss Feldman is a very goodlooking little body, who doesn't know all there is to making up yet, but goes great on appearances. Leola Mansfield "the world's youngest operatic soprano" is another girl in the act. Whether Leola is the youngest or not isn't important enough to cause one to overlook that Miss Mansfield has a sweet singing voice, of cultivation and under control. While her solo seemed misplaced when she commenced it all alone upon the stage, no one regretted after she had finished. Miss Mansfield's vocal impression was such that some time afterwards, away down on the bill, when Beatrice McKenzie sang in another act, Leola came pleasantly back to memory. The third girl is termed "Clever Lillian Stanton," and it had to go at that for Lil is given no opportunity to prove her cleverness, excepting a knowing look and a bit of naughty wink in an "audience song" at the close, if Lillian is the girl on the right (stage) in that number. One of the three young women in the opening song wears about \$6,000 worth of diamond earrings if the stones are not phoney. Whether the genuine thing or not, Mr. Hamill should stop the girl "showing up" the others in the jewelry line. It's not seemly, for the "show girl" brand of "girl" has not struck vaudeville yet. Hamill himself is a nice personable young fellow, a good dresser and with a voice, heard at its best in the closing number. The act is short of dancing, no one doing that even if Mr. Hamill's few steps lead him to believe he is. A couple of special drops give a change to the stage. One is employed for a "bird" number and was much liked. Against the other, the trio of young women appear in bathing costumes. They look good, every one of them. Their long gowns at the opening evidenced some large outlay for "dressing." The act made itself liked, right down to the "audience song" for the finale, with a female "plant." Mr. Hamill and his assistants appeared "No. 3," just about three numbers too early. It is a mighty good act of its kind, and is going to grow better if the quartet will cling together for in the very first instance, and one of the causes of this long dissertation on the turn, it is seldom found that three good looking girls get together in vaudeville for a number in this class. When that does happen, if it ever has, the girls are voiceless, and not within memory has a similar act been able to send itself over with a leader who can not dance. Mr. Hamill fills many requirements he is probably not given credit for, but as a Cecil Lean sort of leader (and Mr. Hamill resembles Lean without the latter's breeziness) Fred is doing magnificently under what is a large handicap. If the Morris people realize the Hamill turn is built for the appreciation of nice people, they will give it a chance, not bury it on a bill.

Sime.

Max Gruber's Animals.
Animal Act.
14 Mins.; Full Stage (Exterior).
Colonial.

"Max Gruber and His Wonderful Animals, a Real European Novelty" is what the program proclaims. It remains with the audience to decide whether the animals are "wonderful" and whether the "novelty" is "real." The program declaration was not entirely substantiated by the reception Monday afternoon. What there is of novelty in the act comes pretty largely through the unusual combination of Shetland pony, elephant and horse. In none of the tricks, or, at least in very few, was there any large degree of surprise. The elephant makes the act seem rather cumbersome and slow, after the very excellent trained pachyderms that have been shown about the vaudeville circuits. Gruber's mammoth has little new to show, although the trainer may be entitled to a good deal of credit for educating his horse to lie down prone on the stage while the big animal walks over it. Besides Gruber himself there is a woman in the act, but she does nothing sensational. Her most noticeable exploit is to sit in a swing while the elephant carries her off the stage. The pony likewise appears to have been trained to a good deal of confidence in the good intentions of the elephant, for it remains passive while the trainer fixes an apparatus about its body by which the big animal carries the little one off the stage, holding a strip of leather in its teeth by one end, the other end of which connects with a surcingle about the pony's body. The turn was on just after intermission at the Colonial. The Monday matinee audience, for a holiday gathering, displayed no great enthusiasm. The routine is too slow (perhaps on account of the elephant's unfamiliarity with the restricted limits of a vaudeville stage) to work the turn up to a real applause climax. *Rush.*

Nixon-Okito Co. (5).
Magic and Illusions.
20 Min.; Four. (Special Settings).
Brighton Theatre.

There has been a goodly sum invested in scenery, costuming and lighting. Great care is displayed in the matter of make-up. While there can be no criticism offered as to the manner of presentation, the method is not always deft and is deluding. Programmed as a juggling act, it proves to be a repetition of many of the examples of legerdemaine which Ching Ling Foo brought from China years ago. The tricks which recall the great Celestial are not all approached by the same methods he seemed to employ, and none of them are executed with the deftness and grace which set the Chinaman alone in his class. Silence and swiftness is what this act now most needs: for the incessant, meaningless prattle which the magicians employ is positively distracting. It seems remarkable that stage imitations of the Chinese must all gabble in the same sound and strain, while the real Celestial says little and says much wood. The Nixon-Okito people are a busy lot, presenting a routine of tricks which, regardless of the fact that they are mostly old friends in new garb, entertain and mystify. Given less "gibberish" and more careful work, the act should progress and prosper. *Walt.*

Conelly and Curtis.
Singing, Talking and Dancing.
13 Mins.; One and Two.
Lyric, Hoboken.

For the purpose of introducing a novel idea, the effect of the comedy conversation is lost by these players. After opening with a song and some dancing in "one," the drop raises on an automobile with the man driving and the woman as a passenger. An excellent effect is introduced here, the landscape being shown to pass swiftly, while the machine seems to go ahead equally fast. While seated thus, facing off the stage, the occupants of the machine carry on interchange of wit which is wholly lost upon the audience, although no doubt intelligible to those who happen to be in the wings. Out in front nothing can be heard, and the audience amuses itself looking at the passing landscape. If the machine would only puncture a tire, the conversationalists might turn in their seats, face the audience and secure the good from the dialog; otherwise only stage hands will ever know what the talk amounts to. There is a change back to "one," and the duo runs into a line of clever dancing; also singing a couple of songs. The voices are not strong and the result is therefore further lost to those who should be entertained; but in the dancing section of the offering there is much to commend. Both parties to the work contribute a line of clever stepping which finds appreciation, and saves the act, as at present arranged. *Walt.*

Morella Bros.
Comedy Acrobats.
13 Mins.; Full Stage.
Columbia.

The conventional arrangement of straight acrobat and white face clown is used. The brothers, however, work more as though they had been trained to a straight routine of tumbling and hand-to-hand work. The top mounter (clown) does some amusing falls into catches by his partner. The table and chairs enter very little into the act, making a noticeable variation from the usual rule in arrangements of this sort. There is no "stalling" and the two men sustain a fast and varied routine through the act, although there is no startling novelty included. *Rush.*

Clotilda and Montrose.
Acrobatic.
9 Mins; Full Stage.
3d Ave.

Clotilda and Montrose have something a bit different to offer in the comedy acrobatic line. The woman has a pleasant personality and makes a good appearance. Her work consists entirely of hand-stands. In the upside-down position she sings "Love Me and the World is Mine" for which she deserves credit; that's the way it should have been sung in the first place. The male is a clown somewhat after the style of Marceline. It is a new style for an acrobatic act, and should be developed. He is a fairly good ground tumbler, able to do much more than he does. If he has anything up his sleeve it should be shaken out, for the act needs it. The woman should not be allowed to talk at all. It spoils the effect of the comedy. The act for the small time does very well. It could improve. *Dash.*

Gus Edwards' "Night Birds," (15).
Singing.
17 Min.; One (7); Two (10).
Brighton Theatre.

Nellie Brewster, a young woman with a strong and resonant voice, noticeable more for strength than sweetness, heads a company of singers who make tuneful headway with a novel idea. The opening is particularly unique, the lead of the opening song being rendered by Miss Brewster from behind a transparent scene which shows here in the parlor of a country house, telephoning to her husband. At the chorus various "husbands" bob up in the audience to answer, and on the last verse there are husbands in chorus all over the house. Miss Brewster has a second song with the company as helpers, and after a quartet number the scene shifts to "two." There is shown a drop bearing a vista of landscape with a row of telegraph poles prominent. Upon the wires in the foreground are perched eight birds, in four couples, of variegated plumage. The bodies are done in what seems to be real feathers, and their heads are those of the singers poked through the drop. This newer treatment of an old idea works a pretty effect, and the song "Birdie" which is thus rendered brings the act to a bright and successful finish. This number alone should carry it to success; indeed, the whole act is worthy, convincing and well done. *Walt.*

OUT OF TOWN.

Thomas H. Ince and Co. (a).
"Wise Mike" (Comedy).
22 Mins.; Full Stage.
Poli's, Hartford, Conn.

While the idea of a man about town selecting a time to disguise himself as a burglar and pulling a little scare on his wife, coincidental with the time of night that one of the real fraternity of second story men has decided to do the trick as a means to an end to secure booty, may not be entirely original Mr. Ince has dispensed throughout the sketch so many really witty lines and amusing situations that a personal view leads to the opinion that he has written what is going to prove a mighty valuable asset. The scenes between the simon pure burglar and the counterfeit are excruciatingly funny, due not only to the dialog but as well to the splendid way in which it is put over by both Mr. Ince and Joseph Smiley. Marie Falls as the wife contributes a splendid speaking voice and due appreciation of the few possibilities the part affords. The author, who is the star, has not reserved all the best of it for himself. "Wise Mike" is one of the biggest laughing successes ever seen here and unquestionably the hit of this week's bill. The piece, with Mr. Ince, has played in the west. *George Lewis.*

Jere McAuliffe.
Parodies.
17 Mins.; One.
Auditorium, Lynn, Mass.

Jere McAuliffe, a character comedian, formerly at the head of the "Jere McAuliffe Stock Co." made his debut in vaudeville with an encouraging degree of success. Mr. McAuliffe devoted himself to parodies that were pointed and up to date; and showed the results of careful arrangement and preparation. *Barlow.*

Lola Merrill and Frank Otto.
"After the Shower" (Comedy).
19 Mins.; Two (Special Drop).
Young's Pier, Atlantic City.

This clever pair put over the pleasant surprise of the season on Monday in their first appearance together. With a rather neat drop and a rustic bench for a setting, they do wonders with an excellent line of patter. There is enough singing and dancing besides to make it a capital vaudeville turn. The plot is a quick love affair. They are members of different camping parties at Lake George. She had been caught in a shower while he has fallen into the lake. Each is wearing clothes borrowed from other members of their respective parties when they meet. He tells her how much he admires her and she accuses him of having letters from other girls even then. He allows her to look into his pockets, forgetting the borrowed suit. Of course a letter is produced. He then finds one in her coat pocket, she also forgetting. Explanations follow. While Miss Merrill made a costume change Mr. Otto scored with "No Place for a Minister's Son." Together they sang "Yes, You Did," which went very big. The act closed with some clever dancing. "After the Shower" is the neatest act seen here in many moons. The talk came in rapid fire fashion and got many laughs. Miss Merrill was of the "The American Idea" while Mr. Otto was of Carlin and Otto. They scored a hit here, and should find no trouble in making the same mark elsewhere. *I. B. Pulaski.*

Kelly and Bartlett.
Comedy Acrobats.
10 Mins.; Full Stage.
Young's Pier, Atlantic City.

Two very clever acrobats who have a turn out of the ordinary. Bartlett the "straight," is an excellent tumbler. Some of his tricks are exceptionally fine. Kelly makes up in black face, securing many laughs through his funny falls. His tumbling is also of the higher grade. For the close the "straight" is perched on a barrel atop two tables and is presumably making ready for a trick. The comedian pulls everything over in attempting to hoist a chair up to the top. *I. B. Pulaski.*

(Continued on page 22.)

HEADLINERS NEXT WEEK.

NEW YORK.

August Von Biene, Colonial.
Bessie Wynn, Fifth Avenue.
Montgomery and Moore, Wilfred Clarke and Co., Fiske O'Hara (splitting top line), American.
Kate Elinore and "Consul" (joint), Fulton, Brooklyn.
Pauline, Plaza.
Nora Bayes and Jack Norworth, Alhambra.

CHICAGO.

George Fuller Golden and Karno Comedy Co. (splitting top line), American.
Julius Steger and Co., Majestic.
Morrisini's Dogs and Ponies, Star.
"Awake at the Switch," Haymarket.
Patrice and Co., Criterion.

"The Follies of 1909" will "lay off" next week pending the commencement of the road season.

RIALTO ROUNDERS.

"Mac VanLear, Reta Challis, Carrie Belmont, Jennie Jeffreys, Frances Starr, Jean Dorsey, Grace Budna, Lillian Thurston, Grace Edgeton," are pretty swell names for a bunch of merry merries in a bur-le-que. They are a few of those on the program of Sam Howe's "Rialto Rounders," and are the only new things in the show, excepting a pitiable attempt to copy "The Brinkley Girl" from "The Follies of 1908" with a dash of the present year's "Follies" thrown in. An airship with a searchlight as the finale of the first part may be mentioned. This was worked very well, but too late, and only happened at all because a stereopticon hurled out red fire in the form of illustrious stars as an encore getter.

That's all that's new in "The Rialto Rounders." You can bet it's Sam Howe's show. He is the show. If he weren't the present crowd carried would be in trouble to make one.

This is the third season for Mr. Howe to play about with "A Day at Niagara Falls" (having the Mexican hold-up through the girl-allowing-the-man-to-fix her-veil, performed in several ways before Mr. Howe had a show) and the burlesque "A Day at the Races."

Perhaps the horse has been changed in the burlesque. Perhaps the burlesque has been changed, though it did not seem so from reading the program. Anyway, Mr. Howe hasn't changed his suit of clothes in the first part. It is the same as last season. Also the checked suit worn by John Barkum looks familiar. There's another man to cry "No Matter! No Matter!" and the songs are different, but the "Rialto Rounders" are still plain Sam Howe, one of the best Hebrew impersonators who ever stood in two shoes, but one who thinks over-well of himself, and not enough of his audiences.

Of course, Mr. Howe may calculate that as this is but his second season over the Eastern Wheel, his present show is but one year old. The first season of the series was spent on the Western Wheel.

Even with all of Mr. Howe, including his olio sketch, a sad little affair with sadder actors in it, the person seeing the performance for the first time will like it immensely, but you can't tell about those who have seen it before, and probably only the "show behind" will know.

As for Howe's supporting company, there is really none. You couldn't call it "supporting." It's like the costumes, looks well but contains no quality.

Julia Heitzman is again the principal woman. Although Julia first entered to the accompaniment of the "Star Spangled" or some patriotic song, somehow those in front did not connect her with the air, and failed to applaud. Miss Heitzman did her best to look well, succeeding much better in this than when singing or leading that most awful "Brinkley Girl" number—so bad it wasn't funny. It only served to make homelier several girls never very good looking at best.

In the olio were Raymond and Smith, who apparently were liked; Howe's sketch, "The Brinkley" thing, and Ward and Raynor, another "double in one."

Were anyone in the cast to be distinguished besides its leader, choice would fall on Ethel Hall (in a minor role), with much vivacity which came out during the sextet of the first part, holding as much harmony out of key as six people could

well throw together. Miss Hall can dance, looks bright, has a dimple, and seemed the only one in the show aware that there was any necessity for liveliness.

A little credit could be passed out to Charles Raymond for his handling of "What's the Use?" with a verse on the North Pole in it. If Mr. Howe is particular at all he might stand around the entrance at the opening when he could have noted Tuesday evening that a couple of the "ponies" are careless enough about their knee-length costumes to allow the lingerie beneath to show.

It is but an index of the show itself. The familiarity of three years' association with the same pieces and comedy may beget carelessness in anyone.

Sime.

AL. REEVES BEAUTY SHOW.

Al. Reeves in making his production for '09-'10 has gone ahead regardless of all the talk of "uplifting burlesque," etc., and is giving a good old-fashioned show, brought up to date. It is eminently more satisfactory than all the "comic opera," "farce" and "extravaganza" ideas that seem to be the rage just at present with burlesque producers.

Reeves' idea is that a burlesque audience comes to the theatre to see women, which, judging from the results he obtains, is very nearly right.

He is carrying twenty-four girls, including the principals. They are easily the best looking crowd seen this season. It is a safe gamble that no better lot as a whole will appear later.

The dressing is a bit spangly, but it doesn't seem to make much difference, as the good looks of the girls carry the costumes, and they are becoming at any rate. A noticeable thing and quite an uncommon one is the fact that all—not one or two favorites, but all—wear silk hose throughout the entire show. The girls also do their allotted work with a snap and an apparent air of enjoyment. Reeves makes them feel that they are a part of the show and each is allowed a little bit that must needs encourage them in their work.

The principals are really a part of the chorus, and the chorus really the principals.

The numbers, of which there are many, are in need of rehearsing. With a week or two of playing this fault should be eliminated. "Give-Me-Credit" introduces the girls as of old. It is a novel start. The idea served several purposes, the most important being that it had the house in good humor two minutes after the curtain went up.

A grand opera number for the opening chorus was very well done, but it stretched out too long. Several numbers in the first part also received hearty recommendation, "Wild Cherry Rag" being the best liked. It is a great number and is very well done, but it would be an improvement to put it over with more life rather than give it a ballad effect. The "Old Kentucky Home" finish to it should be dropped. The opening operatic selection is all that is required in that line.

"Harry Lauder on the Brain" was another number well liked. The chorus appear to advantage in the Scotch kilts and do well with a bit of a fling. The man who leads the number should be supplied with a new outfit immediately. His ap-

pearance was about the worst thing that happened during the performance.

The burlesque also uncovered several good, snappy numbers. That "snappy thing" goes for everything in the show, for from the exceedingly good start the fast pace is never lost for a minute.

Al Reeves pulls his "Give Me Credit Boys" in the burlesque, and it contains a bully good crowd of laughable lyrics. Reeves tells about the many things he has done, laying particular stress upon gathering together the good looking chorus, and while he is willing to stake the boys to their choice, all he wants himself is a little credit. It is great stuff and the house insisted upon more and more until he begged off and came back with his trusty banjo. "Good-bye, Becky Cohen," in which Chas. Burke has a quantity of business with the choristers, was another big hit which required many extra verses. There is a lot of good comedy intermingled with the various numbers and good looking girls. It is supplied in the opening piece by Ed Morris and Lloyd Hoey, the former an Irishman and the latter a Dutchman. Both are rough in character and wildly exaggerated, but at the same time they are funny. Hoey has an excellent voice that helps out wonderfully in the numbers. In the burlesque neither is prominent; Reeves works with Chas. Burke and the pair get laughs all the time. Burke does an old-time Hebrew with a horrible make-up, but draws laughs, and with Reeves as the smooth "straight" they make a pair hard to match. The extem. is extremely funny. Most of it is extem. Joe Manne's excellent singing voice aids the vocal section. There are several other men who do not figure to any extent but add strongly to the singing department.

Almeda Fowler might be mentioned as being at the head of the feminine contingent, although she does little more than the others. Miss Fowler has several very pretty costumes and lends a pleasing personality to the surroundings. Jeanne Langford is a tall blonde and some looker, but in the dress department she is not particularly strong. A black velvet costume in the burlesque with pink shoes and stockings is not treating her natural good looks fairly. Away with the pink shoes and stockings, Jeanne. Harriet Carter also has her name on the program but does little more than look well, quite enough. Irene Burton helps the good looks, and gives a good account of herself.

Two acts appeared in the olio, and ill. songs sung by Alice Jordan filled in for a change of set in the burlesque. Miss Jordan also sang several songs during the running of the show. Burton, Burton and Jordan offered a comedy musical act that the house liked. It is entertaining, the trio getting all their comedy from "kidding" each other.

Chas. Burke, Harriet Carter and the "Inky Boys" gave Burke's "The Silver Moon." Burke had no difficulty in making the house laugh.

All in all Al Reeves has one good burlesque show to offer around. The capacity audience at the Gayety, Hoboken, simply ate it up.

Give him credit, boys.

Dash.

An unforeseen delay has caused the postponement of the opening of the new Manhattan Theatre, New York.

FAY FOSTER.

John Grieves has assembled an evenly balanced company of average ability to interpret the book he claims authorship of, and which no one need make strenuous effort to dispute. The plot carries little more than the often used idea of two married men breaking away from home ties for a night.

The chorus doesn't beauty a bit, but eighteen harder-working young women cannot be found outside of a sweatshop. The program is laid out to present a bit of the plot, a specialty and a number in even succession. While the plot is being unraveled and the specialties are given, the chorus makes a change. There is nothing noteworthy in the costuming; most of the dresses are ordinary in design and of seemingly inexpensive material. There seems to be no special provision for scenery and no special sets are specifically required.

The audience at the Empire, Brooklyn, last Saturday night, managed to extract a whole lot of enjoyment from the efforts of principals and chorus; so generous was the applause that one was led to believe it didn't take anything in particular to please the audience in general. The interpolated specialty by Artie Hall was the only number that scored particularly. She was vigorously approved of and made a distinct impression when she shed real tears in singing one song in her repertoire of four enthusiastically approved numbers.

Sam J. Adams, through strictly legitimate methods, distinguished himself as the best player in the company. Save for an overindulgence in a set habit he has of "mugging," his work was clean cut and worthy of commendation throughout. His facial contortions did not always convey the meaning intended, but overbalancing this fault his clear enunciation and careful methods in reading his lines set him apart from his associates.

Billy Case contributed a clean and convincing specialty, singing a series of parodies and comic songs, leading a number and running all through the show with an agreeable presence and artistic manner which was of vast benefit to the performance as a whole. Nodine and Emery won emphatic approval for their contribution of song as a specialty and were capable aids in the furtherance of the entire scheme of entertainment.

Most of the laughs which John Earl and Marie Bartlett obtained during their rough-edge olio number were not started or indulged in by the women in the audience, nor did they seem to approve much more than the "wit" which was displayed by "O'Brien from Galway." In the burlesque Earle must be credited with a couple of character doubles which did him vastly more credit as an artist. Barry Thompson and Annie Carter were amusing in a specialty which led off with a well rendered song by Miss Carter.

Hill and Ackerman displayed much fortitude in their contribution of rough and tumble acrobatics, offering nothing.

The best number in the show was an "Amazon march." The pretty music of "Carissima" was also the basis of an effective Spanish number.

Counting scenes, specialties and numbers, the program is divided into twenty-five parts. That's a lot of entertainment for the money.

Walt.

SAM DEVERE SHOW.

When Harry Martell next exercises his office of Western Wheel Censor and orders another manager to improve his offering, the manager receiving the order will have every right to point to "The Sam Devere" show, a Whallen & Martel property, as a first class example of needed improvement. In the whole show there is scarcely a bit of novelty, the costuming is crudely gaudy in the style of burlesque dressing ten years ago, and the scenic equipment looks as though it represented a very small investment. The setting for the first part is a parlor which could be duplicated in the house sets of a one-night-stand theatre. The burlesque does much better, although it is by no means a costly arrangement.

The first part is called "The Hoodlums Holiday," for what reason is never made plain. It is made up of time-worn burlesque bits and throughout is very, very dull. They even resort to the double identity business, and do it but indifferently at that.

Almost the only person in the company that really stood out was Matt Kennedy, the principal comedian. He is a capable burlesque comedian, and in addition has a most agreeable voice. Perhaps the best musical incident in the show was his "What's the Use of Dreaming," making up the finale. In it the sixteen choristers are brought upon the stage and each one put through a course of "kidding" by Kennedy while the spot light plays upon her. The Bon Ton audience (Jersey City, Sept. 4), seemed to find a good deal of amusement in this, and it became the hit of the first part. Up until that time the response and applause had been extremely light.

Most of the men, aside from Kennedy, had semi-straight roles, which did not help along the laughing value of the show. Kennedy strove valiantly to keep things moving, and did all that anyone could, but he was too much in evidence in the first part and was worked out before the burlesque arrived.

Lillian Stevens had several frocks which looked as though they might have cost considerable money, but they were of the spangled burlesque sort. The other two principal women, Adele Ranney and Mabel Calvert, dressed in more subdued tones.

In these days when a goodly proportion of the burlesque shows have a special score written for them, it occurs as being a poor scheme to drag in a whole series of familiar numbers, at least two years old, as they do in the Devere show.

Jordan and Brennan started off the olio with what the program chose to call an "eccentric comedy act." It is enough to say that they made up in close resemblance to Bailey and Austin, but otherwise did nothing amusing. Their talk missed almost consecutively. In the vaudeville division were the two specialties of Wilbur Held, who played a straight part in the opening piece and a comedy role that was not so very comic in the burlesque, and a turn by J. Grant Gibson and Adele Ranney. Mr. Gibson's name appears in full on the program, while his partner appears simply as "Ranney," a billing which does not recommend itself as in good taste.

The burlesque, just as in the case of the first part, is based on another much used burlesque piece. Two sailors are stranded on a remote island inhabited by savages. One, Matt Kennedy in this case, is forced to don female garb. Whatever was the original source, the comedy business is followed very closely after that done last season by Guy Rawson in "The Bon Tons."

Before Harry Martell does any official censoring he would do well to look to the "Sam Devere Show." None of the organizations seen so far this season is more in need of improvement. *Rush.*

RUNAWAY GIRLS.

The weather was rather warm last Friday night. That may have been the reason for the small attendance at the Harlem Music Hall, although it is not unlikely that reports of the show earlier in the week had something to do with it. The management claimed that Friday's attendance hit the low-water mark for the week.

There is nothing for which especially to recommend this season's "Runaway" show, unless it has been an over-anxious desire upon the part of the management to get away from the usual burlesque entertainment. Even this can hardly be called a recommendation when the effort falls below the usual burlesque offering. "The Gheezers of Gullabaloo" is the piece offered. It is a two-act affair with no olio, several specialties being offered during the running. The idea is the old comic opera scheme and this immediately brings up the question: Is an old comic opera idea any better than the old burlesque idea? After watching the Clark show the answer is plainly "No."

The first act takes place off in Gullabaloo, a mythical island. Just what it is all about probably only Thos. T. Railey, who wrote the book and lyrics, knows.

The action is slow and draggy, without life to the numbers; very, very few bright lines and the comedy never does get a chance. This cannot be blamed on the players, for it would be impossible for anyone to get away with the heavy burdensome material.

Twenty girls have very little chance to show their worth. They have about eight costume changes, few expensive or pretty. One or two, the opening costume in the second act particularly, uncover about the ugliest color combinations imaginable.

The house was as quiet as a well regulated church assembly after each number. At times not a single "hand" greeted the well meaning efforts of the chorus. One number only got a legitimate encore, a bathing song given late in the second act with Rose Estelle at its head.

The idea of the ocean with the girls swimming produced by stretching long strips of cloth across the stage was first shown with last year's "Follies."

The piece requires two scenes, neither elaborate, although some of the effect was lost through a small stage. Seven chorus men, a quartet and three others helped out in the vocal line, giving the company a fair average in this department. The quartet were quite prominent often. Whoever conceived the idea of dressing the boys in white trousers, straw hats with blue bands, blue socks and blue

stocks, did something that should win them the everlasting enmity of the quartet.

Jack Reid is featured with the show on the billboards but otherwise not. He is the "Gheezers," and is on the stage perhaps a little more than anyone else, but really has nothing to do. The part and the lines do not fit him at all, no more than they would anyone else, and he spends very little time trying to make the role funny. Reid is a first rate Irish comedian, of the well dressed, quiet type. This is discernable even through the awful thing he is burdened with. He could be funny easily, but not as the Gheezers.

Ed Manny is a German in both acts, not one whit funnier in American than he is in Gullabaloo. While he has nothing much to brag about in the way of material, it is not so evident, as in the case of Reid, that he could be funny if given the stuff. His dialect is uncertain, and his voice so low that it was impossible to hear him in the middle of the house.

Frank Wakefield carried away the comedy honors as a "dope fiend" in the second act. He with Jack Reid's assistance crowded in the only real laughs that were forthcoming. It is not an easy character, but Wakefield has grasped the humorous idea of it and works it capably. He has a smooth easy delivery, which strange to say does not resemble Junie McCree's. His make up has received thought and attention.

Joe Perry did a professor in the second act that passed easily. More of Perry would not be amiss. The other men did not figure prominently.

Pauline La Conda was called upon for more than the other principal women, although Ella Reid Gilbert is the leading woman. Miss La Conda lacks many things that go to make up a good soubrette. Her voice will pass, but for dancing, style, dress and ginger she will have to commence all over. She is not up to date enough for modern burlesque. Her dressing like that of the chorus is old fashioned.

Ella Reid Gilbert played an Irish cook in the opening and a female reporter in the closing piece. In neither did Miss Gilbert shine, due mostly to lack of opportunity.

Vinifred Stewart and Lillian Thelma Alton figured only in a small way. Each lead one number and that was about all.

There were five or six specialties marked on the program to appear, but only two or three showed. Pinard and Manny gave their comedy musical turn in the middle of the first act without giving that portion any added life. Baxter and La Conda have three minutes of very good whirlwind dancing, which helped if for no other reason than it livened things up a bit.

Estelle Rose besides leading one number did a character singing act, which showed no great danger of making her a vaudeville headliner. She is a good looking girl with plenty of life.

"The Runaway Girls" is a clean show of the cleanest sort. There seems to have been an effort to show something different, but that is all. It will take a whole lot of tinkering to make it nearly a good burlesque entertainment. *Dash.*

(Continued on page 37.)

HIPPODROME.

R. H. Burnside, Arthur Voeglin and Manuel Klein, the writers and producers of this season's Hippodrome production, can sit back and feel assured that their effort will easily stand a season's wear without changes. The many and varied scenic effects are nothing short of wonderful, and there will be many who will vote this year's production the best the house has produced.

It is like the others inasmuch as seeing it once is sufficient, but it is something that every one should see once.

The opening scene is a hotel at Old Point Comfort. A huge veranda is shown with a spacious lawn in front. Here the circus acts are shown. The circus portion (opening the show) has not received as much attention as formerly. The acts are fewer and none sensational. The George Bonhair Troupe, an excellent "Risley" act, received the most attention. Others billed were Foureaux and Manetti, Dankmar-Schiller Troupe, Mlle. Louise's Monkeys and La Valliere's "Football Dogs," six Baltons and 4 Indanias, the three last named being new.

The second scene is a ferry house in New York showing also a steamship pier. The steamer is pulling out into the stream, after which comes New York harbor with the familiar picture of New York's water front.

The various buildings are lighted up. The several well-known skyscrapers are easily discernible. The scene caused comment and approval. The two following scenes are laid in Japan, and all the pretty lantern effects are made the most of.

The first act ends with a fete in Tokio. It is a very pretty effect.

The second piece is called "Inside the Earth," in five scenes. The tribe of Maoris of New Zealand are introduced, and their native dances and ceremonies were followed with a good deal of interest. The audience found much to laugh at in the antics of the Maoris, in their bizarre native pastimes.

"The Interior of the Volcano," "The Magic Waterfall" and "The Palace in the Centre of the Earth" are the three final scenes, each outdoing its predecessor in splendor. "The Magic Waterfall" is about the prettiest thing seen in the water-effect line.

Several well-arranged musical numbers run through the production, although the one popular hit that the Hippodrome has brought out every season is missing.

The nearest to it is "Lantern Light," which may develop.

There is no ballet to compare with the "Ballet of the Birds," although the "Ballet of the Jewels" is a brilliant spectacle. One or two others with the chorus in gorgeous array are quite as striking.

Probably the best is the ballet in the second half, with the girls clothed in many different colored garments.

The show runs three hours and a half. It is long but less tiresome than any show the Hippodrome has yet offered. *Dash.*

The Gerry Society ordered one of the three Due Sisters out of the "Divine Myrmas's" diving act at the American this week. The Gerry people said the information about the age of the young girl had been given to them over the phone, anonymously. The American management has its suspicions.

ALHAMBRA.

The bill at the Alhambra is not particularly exciting. It is weak for the uptown house and the extremely large holiday audience Monday night received it without any enthusiasm. When a holiday audience is quiet, something is radically wrong.

Carrie De Mar is the headliner, and down next to closing she scored heavily, due to her last season's success "Lonesome Flossie." A speech was demanded after the song. In this number Miss De Mar has a trade mark. Miss De Mar in a stunning red and black tailored suit with a chick small hat is a most artistic little "souse," and tops it off with a laugh, fairly a scream. Of her new songs "Dolly Dollkins" was far the best. It gives Miss De Mar a chance as a "kid," and she brings out a great deal from the character. It has been done to a brown, but Miss De Mar is away from all the others in the bit. Of the other numbers, and there were three more, there is little to recommend. "The Damm Family" and "The Dissatisfied Girl" just passed, while the opening song is useless. Miss De Mar would probably secure better results by a rearrangement. To place the "kid" song after the opening, using "The Dissatisfied Girl" to start, and dropping the present first number altogether might be advisable.

Kalmer and Brown were "No. 3," and one of the two or three big applause winners. They have not changed their routine materially since last seen, but are working more smoothly, showing constant improvement. In "Carrie Marry Harry" they have a very neat catchy number which they make a great deal out of. Miss Brown might pass over her sword dance. It is passe. Her Scotch number, anyhow, is sufficient in that line. She might also aid the specialty in elaborating a bit in her dressing. She is a good looking girl and can carry clothes. Vaudeville can use more Kalmers and Browns.

"The Sicilian Singers" have either been overrated or there was something the matter Monday night. They were miles off at times. Closing the intermission, they did not seem strong enough for the position. A pretty set adds to the specialty, but otherwise it is a grand opera quartet, perhaps a little ahead of the usual run.

"Hotel Laughland" closed the show. The act instead of going ahead has gone back. It was never strong enough to stand much of that. The changes made have been only in the cast. In each case it has been for the worse. The bell boy, soubret and actor are all new, the latter only doing good work. The soubret shows her weakness in a number (which her predecessor made good for four or five encores) that Monday night did not receive a hand. The old burlesque business is retained and funny only to a few of the uninitiated. The costumes show a season's wear.

The Farrell-Taylor Trio were their usual comedy hit. There is something to laugh at in almost every minute of the specialty. There are two real comedians in the act, and the woman's appearance is a help. She is wearing a wonderful black and gold gown.

Gus Williams passed away a pleasant fifteen minutes. Cook and Stevens will have to show something new to get back into line. Their present offering was funny, but is now too familiar to bring them much. Wentworth, Vesta and Teddy, New Acts.

Dash.

HAMMERSTEIN'S.

With Louise Dresser out of the show on Monday afternoon, the Hammerstein bill seemed lacking, on the program and on the stage. Her presence would have brightened up the looks of the bill considerably, for with "The Third Degree" and Mme. Diss DeBar (both New Acts) Mr. Hammerstein did not offer any too lively a program, though Simon and Gardner concluded it with their roughly-made laughter.

The Carbrey Brothers, as neat a "brother dancing team" as has appeared around here opened the performance, followed by Galloway, the cartoonist, who, despite the position, secured laughs with his caricatures—or mayhaps it was the talk, not changed.

Pringle and Whiting (New Acts) sent the show forward, and James Harrigan, the juggler, gave it a push ahead with his first remark, a travesty on Whiting's "Mc-Avey" song. Harrigan also "pulled" a joke about the North Pole and Dr. Cook, closing strong with his monolog.

The sketch finished the first half, with Keefe and Pearl, reunited, opening after, Keefe's yodling catching the house as easily as ever.

Then came Freeman Bernstein's protege, Mme. Diss DeBar, steered on her lecture course by Loney Haskell, who "staked" David Livingston Macay to his speech, and moaned when the Madame became mixed up in her cues.

No one replaced Miss Dresser at the Labor Day matinee, but the performance ran its usual length.

Sime.

THIRD AVENUE.

The house Wednesday night was well filled up until about the middle of the second show when it began to empty leaving a very few in for the finish. This week's bill is good for the prices (10-20-25). The audience enjoyed it immensely, gaining for themselves the title of "easiest laughers" yet. There have been a few repairs made on the theatre, which looks brighter and more inviting than last season.

Clotilda and Montrose, comedy acrobats (New Acts), gave the show a good send off.

Marshall Montgomery quieted things down considerably with the mis-judged piano playing but gave another boost with the ventriloquism at the finish.

John and Alice McDowell, with a little patter, a parody or two and a "get-back" song went through well. The talk for the greater part is the familiar "man and woman" material, not heard often since Pastor's closed. The house seemed to take some interest in it and it answered the purpose.

Joe Flynn told every one he ever heard and those that he didn't tell, he sang. None that Flynn tells will have to fear the Gerry society. However, Mr. Flynn was unquestionably the hit of the bill. The audience applauded for five minutes when he finished. There must have been one they remembered that he had overlooked.

Les Sylvas have some very good hand-

to-hand and head-to-head balancing, closing the show. They use an opener after the Collins and Hart style, getting them nothing and due to be dropped. When they get down to work they put plenty of life and ginger into it. The dressing of both should be attended to at once. The clothes takes away much from the really good acrobatic work.

Williams and Walker's "Chocolate Drops" with King and Brady are showing after a trip through the west. The act has improved greatly since first seen here. King and Brady are working together much better than formerly and the comedian has cleaned up his dressing. The "fancy boy" has a new wardrobe and is carrying it very much as George Walker would, doing a better "swell coon" than any of the others. The girls have been supplied with new dresses throughout and look well in all. The act at present is showing better management than any of the colored numbers produced to date.

BRIGHTON THEATRE.

There is much to entertain in the bill which Manager Robinson is presenting this week. It was nearly 11:30 before the picture screen was run down to conclude Monday evening's performance. In the last half the enjoyment was greatly interfered with by the long waits which interrupted the continuity; a dead halt of five minutes, at one time, causing the restless audience to show its impatience.

Leading off the show Bush and Peyser gave displays of expertness on the horizontal bars which won rounds of applause. The comedy member of the duo put over several good laughs. Pope and Uno offered a novelty in dog training, little short of wonderful, the principal dog displaying almost human intelligence.

Gus Edwards' "Dancing Messengers" (New Acts) were in third position and livened matters up considerably. Lillian Ashley, billed but not programed, made a poor start with "Carrie," for she cannot adapt herself to the song; but, down to stories and imitations, had her audience with her for every laugh.

Julie Ring and Co. in "Choosing a Husband" (New Acts) closed the first part laughingly. The Three Hanlons opened the second half with some new feats of hand-balancing, but the interpolated comedy ran as far back as the ancient and honorable dancing spoon. The routine of acrobatics was liberally applauded, but there is need of further practice before the effect of smoothness will be attained. The work shows ragged at moments, and not altogether advantageously.

Clayton Kennedy and Mattie Rooney followed Gus Edwards' "Night Birds" (New Acts) and attained the whirlwind hit of the bill. Kennedy's eccentricities and Miss Rooney's bright appearance and skillful dancing proved a combination of cleverness to which the audience succumbed completely.

The Nixon-Okito Co. (New Acts) closed the show proper and the pictures were there for the finish. The audience was thinking of home while the Nixon-Okitos were in evidence, but the act held its own and a little bit more.

Walt.

AMERICAN.

The first all-down-stairs bill at the American for the season ran like a race Monday evening, and it ran as the program called for the numbers, without any "ill. songs" to hold up the show.

Seven new acts were listed. Practically the entire bill was new, excepting the Romany Opera Co. in its second week. Joe Welch ambled along with a new opening, having two youngsters as his "sons." Those two kids are wonders in looks, and well rehearsed. They made a great deal of fun, lead on by Mr. Welch who carried the laughs along so successfully afterwards he had to respond to a double encore, further detailing his monolog in each. Welch is a great Hebrew impersonator, from his make-up to his exit.

There were two other big hits in the show, besides Welch. One was Kate Elinore (New Acts); the other, Morrow and Schellberg in "Happy's Millions." The latter was "No. 4." Given a later spot, they would have become the hit they deserved in volume of applause, for William Morrow is an actor who can sing, and a singer who can act. To do both, he has a nice light breezy sketch, played in "one" with a company of three minor characters, and Verda Schellberg, a very pretty girl with a very light voice. The story is well told in its minuteness, there are laughs and a neat little finish, so Morrow and Schellberg go into that class of acts which has been kept out of New York because perhaps no one who knows a good act on sight ever saw it, or if he did, dared not express a positive opinion. Morrow's laughing song alone could have made the turn.

Fred Hamil and His Girls, Bon Air Trio, Maurice Wood, Beatrice McKenzie and Walter Shannon, and "The Devine Myrma" are the others under New Acts.

Though billed Adelaide Herrmann did not appear, Allan Shaw in his superior palming opening in her stead after the intermission, which now seems to be a permanent institution at the American.

The voluminous singing of the Romany Opera Co. filled the entire building, even to interfering with the performance of "The Only Law" on the Roof. Alex. Bevan has staged and produced one of vaudeville's few meritorious musical pieces, though Mr. Bevan could secure his atmosphere for the confetti-throwing finale much better by allowing his chorus to relax during the solos and duets, catching the spirit of their costumes by moving about freely.

Opening the show, The Bradfords, colored, did very well, the man singing "Poverty," ending with a dance to quite some applause.

Sime.

A Jewish synagogue at 48 Avenue D, New York, will be converted into a picture place. Plans have been filed with the Building Department.

Marcus Loew and Adolph Zucker, of the Bedford Theatrical Co., have taken over the Grand Street Theatre, New York, for pictures.

James L. Schoenberg, stage manager at the Fulton, Brooklyn, died Sept. 8 at his home, 530 Nostrand Avenue, Brooklyn, leaving a widow and several children. Typhoid fever caused his death.

VARIETY ARTISTS' ROUTES FOR WEEK SEPT. 13

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from SEPT. 13 to SEPT. 19, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. E." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."
"B. E." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A B C D Girls 320 W 96 N Y C
Abdallah H & R 779 State Bridgeport
Abdallah Bros Three 1235 Golden Gate Frisco
Adair & Daini 1300 Woonsocket Mass
Adair Art 801 Scoville Av Oak Pk Ill
Adamini Taylor Toronto Can
Adams Edward B 418 Strand London
Adams Mark Knickerbocker B R
Adams & Alden G H Indianapolis
Adams & Kirk 1558 Broadway N Y
Adams Billy 746 Shawmut Boston
Ader Trio 2238 N 3 Phila
Adelyn Box 249 Champaign Ill
Adler Flo 464 Cleveland Chicago
Adonis Keith Keiths Woonsocket
Abern Troupe The O H Pittsburgh
Albani 103 W 60 N Y
Albani & La Brant 212 E 25 N Y C
Alburtus & Millar Empire Salford Eng
Aldrich Blanche 142 Clayton Athens Ga
Alexandra & Bertles 41 Acre Lane London
Alexis & Schall 327 E 25 N Y
Allen Chas H 481 S Morgan Chicago
Allen-Delman-Allen 840 Madison Brooklyn
Allen A D Co 74 Pleasant Montclair
Allen Violet & Co 223 E 14 N Y
Allen Leon & Bertie 118 Central Oshkosh
Allen & Francis 511 Shotwell San Francisco
Allen Ed Campbell Bros C R
Allison Viola Moulton Housh B R
Allison Mr Mrs E Haddon Conn
All Hunter & All N Y Av Jamaica N Y
Almora Helen Imperial B R
Alpha Quartette 121 Washburn Av Chicago
Alphigal Harry J 2227 N 6 Philadelphia
Alpine Troupe Cole Bros C R
Alrona Zoeller Trio Mardi Gras Beauties B R
Appleby E J 1534 Broadway N Y
Aivano & Co West Middletown O
Aivin Peter Richardson Oswego N Y
Amber Julius 234 Nott Av Long Island City N Y
Amatis Sisters 104 E 14 N Y
American Florence Troupe Barnum & Bailey C R
American Trio 56 Penn Newark
American Newsboys Quartet Richmond Htl Chicago
Amolts Three Kingston Fair Kingston Mass
Anderson & Evans Orpheum Savannah Ga
Anderson & Anderson Elyria O
Angell Sisters 712 W New York Indianapolis
Apollo Bros 349 W 4 N Y
Apollo Quartet 80 N State Chicago
Araki's Troupe Tropic Bros Show C R
Arrell Lillian Frivolities of 1919 B R
Arizona Troupe 851 E 18 N Y
Arlington Four Orpheum San Francisco
Arminta & Burke Fall Ottawa Can
Armstrong & Verne Union Htl Chicago

GRACE ARMOND

Comedy Characters.
ORPHEUM CIRCUIT.

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Arthur Mae Harvard Girls Co
Arville Dorothy 1 W 85 N Y
Astaire The 42 Eldorado Highland Pk N J
Athloun Harry 21 E 20 N Y
Atlantic & Flah 455 Alexander Winnipeg Can
Babert Lee 14 Humboldt Htl Hamburg Ger
Auburn Three 325 Beacon Somerville Mass
Auer The 37 Heygate Southend-on-Sea Eng
Auger Geo 12 Lawrence Rd So Ealing Eng
Austin & Sweet 1533 Broadway N Y
Austin The 22 Ward Rockville Conn
Avery W E 5068 Forrestville Chicago
Avil & Grimm State Fair Denver
Ayres Howard 919 Rittner Phila
Azarda The 220 W 38 N Y

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Bader La Velle 383 N Christiania Av Chicago
Babe Griffin Dainty Duchesa B R
Babe Clark Dainty Duchesa B R
Baker Chas Miners Americana B R
Baker Harry 3924 Reno W Philadelphia
Baraban Russian Troupe 109 E 116 N Y
Barber Tom 697 Main Hartford
Bards Four Idora Pk Oakland Indef
Ballats The 319 E 14 N Y
Ball & Marshall 220 Lincoln Pl Norwo Pk Chicago
Banvarda Flight N Y State Fair Syracuse
Banks Geo B 1533 Broadway N Y C
Banyan 104 E 14 N Y C
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Baron Euba 20 E 68 N Y
Baron George 2002 Fifth Av N Y
Barrow Billy 1215 Jefferson Av Brooklyn N Y
Barrett Sisters 1904 N 31 Phila
Barrett Geo A 211 Missouri Toledo
Barrett & Bayne 87 Wolcott New Haven
Bartell & Garfield 2699 E 53 Cleveland
Bates & Melville 75 Gregory New Haven
Bates Will Mardl Gras Beauties B R
Bates Louis W Family Lansing Mich
Baxter & La Couda Clark's Runaway Girls B R
Bayton Ida Dainty Duchesa B R
Beam Will 1553 Broadway N Y
Bean & Hamilton 128 Hickory Buffalo
Bean Wm O Haddon Atlantic City
Beane Donald 1534 Broadway N Y
Be Ano Duo 887 Sp 28 Louisville
Beard Billy 558 Capitol Av Atlanta
Beauvais Marider & Co 274 Indiana Chicago
Bedini D 555 W 38 N Y
Bedini & Scolla 106 E 20 Bldg Seattle
Beecher & Maye 1553 Bway N Y
Behr Carrie Oh You Woman B R
Belmel Musical 340 E 87 N Y
Belford Troupe Ringling Bros C R
Bell Tom Smith & O'Connor 2403 Albemarle Bklyn
Bell Arthur H 488 12 Av Newark N J
Belclair Bros Wintergarden Berlin Ger
Belmonte H & P 20 W Missouri Kansas City
Bellow Helen Frivolities of 1919 B R
Belmont Madeline 224 W 142 N Y
Bennett Lelle Frivolities of 1919 B R
Bennett Trio 206 W 67 N Y
Bennett Sisters Miners Americana B R
Bennett Laura 118 W 76 N Y
Bernard & Klefert 655 S High Columbus
Bernice & Howard 807 Calumet Chicago
Bernier & Stella 22 Hayward Providence
Benway & Mitchell Bijou Pageton W Va
Berol William 104 E 14 N Y
Berwin Clem Frivolities of 1919 B R
Beyer Ben & Bro 1495 Bryant N Y
Behrend Musical 52 Springfield Newark
Berger Nicola Oriental Village Expo Seattle
Bertina & Brockway 311 Third N Y
Beverly Billy 1534 Broadway N Y
Beverley & West 262 Delaware Buffalo
Biff & Bang 178 Bruce Newark
Big City Quartette Orpheum Portland
Bijou Comedy Trio Watsons B R
Bimboes The 694 Pacific Av Appleton Wis
Birch Johnny Orpheum New Orleans
Birnes Joe 1553 Broadway N Y
Bisset F Miss N Y Jr B R
Bixley Edgar Miners Americana B R
Blamphm Blaney & Wolfe 257 W 44 N Y
Blanchard & Hebr Lyceum Sydney N S Indef
Blanchard Bros & Randolph Frolicsome Lambs
Black & White Trio 405 Columbus N Y
Black Katherine 90 Hill Chicago
Black & Jones 113 W 30 N Y
Black's Marionettes 1609 S San Joaquin Stockton
Blessings The Hansa Hamburg Germany
Blockson & Burns Fairhaven N J
Blondell Mysterioso & Co 25 E 2 N Y
Bolnes Sensation 291 Vise Av Bronx N Y
Booth Gordon & Booth 1553 Broadway N Y
Booth Trio Grand Joliet Ill
Boothblack Quartette Orpheum St Paul
Boland Jack Avenue Girls B R
Boley May Port Washington L I
Bonner Bonnie Avenue Girls B R
Bonner & Meek Bijou Superior Wis
Borger G Miss N Y Jr B R
Borden Zeno & Haydn 502 Chase Av Joliet Ill
Bowers Walter & Crocker Temple Detroit
Bowen Bros 1553 Broadway N Y
Bowen-Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
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Bradsons Musical 97 So Clark Chicago
Bransby & Williams 110 Stockton W Pittsburg
Breadon Joe Ellis Nowlin Circus
Breakway Barlowe 201 E 14 N Y
Brennen Sam Devere's Show B R
Brennon & Downing Bijou Jackson Mich
Brenner Samuel N 2856 Tulip Phila
Brennon Lillian Miss N Y Jr B R
Briand Romeo Oh You Woman B R
Briandz Gulepp Oh You Woman B R

Britton Joe & Sadie 227 W 82 N Y
Broad Billy 1553 Broadway N Y
Brookman Sister 2224 Jackson Boule Chicago
Bingham Anna R 224 Erch Binghamton N Y
Brinkley The 424 W 20 N Y
Brixton & Brixton 708 Lexington Brooklyn
Brock Temple & Co 28 W 31 N Y
Brooks & Denton 670 E 6 N Y
Brooks & Jeanette 861 West N Y
Brooks Harry Avenue Girls B R
Brooks Franklin A Orpheum Watertown
Brophy Alice Dainty Duchesa B R
Brower Walter Avenue Girls B R
Brown Dick Brigadiers B R
Brown & Sheffall 349 W 96 N Y
Brown Harris & B 6 Riverdale B R
Brown Bothwell 407 W 123 N Y
Brownies The F R D No 3 Topeka
Browning & Kellar 2130 E 16 Brooklyn
Browning Mr & Mrs 36 Spruce Corona L I
Brace Alfred Sam Devere Show B R
Brunettes Cyclists Variety Fair B R
Bruno Max C Baito Bklyn N Y
Bush & Peyser Poll's Scranton
Burke Chas H Reeves Beauty Show B R
Burke & Urdine 636 Budd W Phila
Bucks Four 727 E 6 N Wash D C
Buckley John Empire San Francisco
Buhler C H 1638 Madison Brooklyn
Bunch & Alger 2319 N Main Louisville
Burns & Emerson 1 Pl Boledieu Paris
Burt Wm I & Daughter Ackers Bangor Me
Burtino Bart Al Fields Minstrels
Burton & Barton Reeves Beauty Show B R
Burton Irene Reeves Beauty Show B R
Burton Courtney Reeves Beauty Show B R
Burton Hughes & Burton 432 Stanton Niles O
Burton H B Sherman Htl Chicago
Byers & Herman 8649 Paxton Rd Cincinnati
Byrne-Golson Players Airdome Arkansas City Okla

C
Casada Three Darlington Wis
Caesar & Co Continental Htl Chicago
Caphill William 305 E Brooklyn
Cameron & Byrne 91 Bartlette San Francisco
Cameron & Gaylord Orpheum Boston
Camp Shop Avenue Girls B R
Campbell Jack Avenue Girls B R
Campbell & Yates Poll's New Haven
Campbells The 121 W 101 N Y
Campbell & Brady Hastings B R
Canfield & Kooper Ltd Lifters B R
Canfield & Carlton 2215 Bensonhurst L I
Carbey Bros 6 Oxford Phila
Cardowall Sisters 18 Canterbury Rd Liverpool Eng
Carle Hilda 217 Riverside Drive N Y
Carlin Bob 928 Prospect Buffalo
Carlin & Clark Orpheum Spokane
Carlos Troupe 104 W 40 N Y
Calvert Mable Sam Devere's Show B R
Carey Joseph Howard Boston
Carman & Kaphey 942 E 24 Brooklyn N Y
Carrillo Leo Nyack N Y
Carrays The 19 Perry Pittsburg
Carson & Devereaux 410 Lime Evansville
Carson Bros American New Orleans
Carot Sisters 216 W 140 N Y
Carroll John Avenue Girls B R
Carroll Nettle Trio Barnum-Bailey C R
Carroll Eddie 1553 Broadway N Y
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Chameroys The 1551 43 Brooklyn
Chapman Sisters & Picks 1629 Milburn Indian-
apolis
Chatham James Avenue Girls B R
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Chevalier Co 1553 Bway N Y
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Claborne Cabell 224 Secarity Bldg Los Angeles
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Clark & Turner 146 W 64 N Y
Clark Court Oh You Woman B R
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Claton Carlos 224 1/2 St Av N Nashville
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Clayton F A Woodlawn Rd Bedford Pk N Y
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Clifford & Burke Bennett's Hamilton
Clifford & Ames 2612 W Gray Louisville
Clifford Dave B 173 E 108 N Y
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Clito & Sylvester 928 Winter Phila
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Collins & Brown She's Toronto
Colonial Quartet 1823 Page San Francisco
Columbians Five 126 Midland Findlay O
Comrades Four 884 Trinity M Y
Comover & Grant 32 Lenox N Y
Conroy Le Maltre & Co 19 Orpheum Salt Lake
Cooper John W 119 Wyckoff Brooklyn
Cooper Geo W 47 Douglas Pl Chicago
Cooper Harry L Imperial B R
Cooke & Myers 1514 E St Vancouver Wash
Coots Bert Green Room Club N Y
Corbett & Forester 71 Emmett Newark N J
Corcoran & Dixon 38 Truxton Brooklyn
Corrells Three Barnum & Bailey C R
Cosmar Mr & Mrs John 306 W 121 N Y
Cottrell Sam 238 W 43 N Y
Coulter & Wilson 127 W 49 N Y C
Courtney & Denn 252 E 18 N Y
Cowper Jimmie 86 Carroll Binghamton
Cox Lomax & Co 5511 W Lake Chicago
Crane Finlay Co 191 Elm St West Haven Conn
Cross & Josephine Orpheum Allentown
Cross & Maye Toledo Bch Lake Erie Cottage Me 13
Crouch Richards Trio Poll's New Haven
Crawford & Manning 115 Lawrence Brooklyn
Crawford Pat 1920 Marion Columbia S C
Cree Jessica 501 Kirby Detroit
Cree & Co 1404 Boria Phila
Crimmings & Geary 45 Charles Maiden
Cummings Grace & Co G O H St Louis
Culver & Lynde 49 E Town Columbus
Cunningham & Colonsa 22 Cranworth Gardens Bklyn
London Eng
Cunningham & Marion 155 E 96 N Y
Cunningham Bob 1553 Bway N Y
Curran & Milton Sherman Texas
Curtis Samuel J 2505 Av F Brooklyn
Curson Sisters Orpheum Los Angeles
Cutty Musical Wintergarten Berlin Ger

D
Dade Genevieve 351 W 44 N Y
Dagwell Natalie & Annie G O H Syracuse
Dainty Four 242 W 48 N Y
D'Alvin Rocky Point R I
Daly & O'Brien American New Orleans
Damsel & Farr The Ducklings B R
Dandy George Duo 221 W 42 N Y
Dare Harry 225 E 14 N Y
Darrow Mr & Mrs Stuart Oswego N Y
Darrow Clyde Knickerbocker B R
Darnley Grace Loras Htl Fairfield Rd Victoria
D'Arrille Irene Wizard of Wiseland Co
Davenport Ethel 65 Irving Pl Brooklyn
Davenport Troupe Barnum & Bailey C R
Darey & Moore 132 E 17 N Y
Davis Dara Avenue Girls B R
Davis & Hazleton Century Kansas City Mo
Davis Imperial Trio Bon Ton B R
Davis Sam 217 E Laloek Pittsburg
Davis Edwards Green Room Club N Y
Dawson & Gillette 346 E 98 N Y
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(Continued on Page 23.)

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Chicago, Grand Opera House Bldg.

NEW ACTS.

(Continued from page 17.)

Venetian Street Musicians.

19 Mins.; Full Stage (Special Set).

Empire, San Francisco (Week Aug. 29).

Opening in "one," a violin trio enters slowly playing a medley of popular selections. After holding the stage about five minutes they exit slowly, one returning and playing "La Misere" from "Il Trovatore" in a superb manner, which called for a repetition. The curtain then ascends upon a Venetian balcony scene overlooking the water. With the moon shining upon the water it gives a most romantic effect. A quartet, consisting of three violins and a harp, render Schubert's "Serenade." The violins, equipped with mutes, give out a wealth of sweet minor notes which held the audience enthralled, and repeated encores greeted the curtain. For an encore "Irish Melodies" on the harp closes the act strongly. While the turn is similar to numerous others that have appeared here, it is nevertheless worthy as the headline attraction. The playing is free from the superfluous flourish that characterizes so many musicians. The costuming is most picturesque and not in the least incongruous. The act proved a big feature at the Empire.

Fountain.

Three Masqueraders.

Songs.

11 Mins.; In One.

Wigwam, San Francisco (Week Aug. 29).

Three young women in male attire and short hair open with and close as the trio, two singles in between. Their work shows a newness to the stage, and needs a great deal of rehearsing. The act at present is devoid of life, and a few good dancing steps should be introduced. The dressing is very neat and tasty. With more experience it will do nicely for the smaller time.

Fountain.

Howard and Collinson Trio.

"A Piece of Dresden China."

14 Mins.; Three (Special Drop and Set)
Polis, Hartford, Conn.

Two men and a woman working in a special set show a toy store. The proprietor going away, cautions comedy assistants against opening a case containing a mechanical doll. An assistant opens the case and the doll goes to work. The proprietor heard returning, the doll is shoved back into box and then the two men go into a "rough house" knockabout comedy

act, wrecking the place and one incidentally making a sensational fall over the footlights into the orchestra in a manner to make Jimmie Rice turn green with envy. The act has a poor start, the doll work not being up to the standard set by others. The act really commences when the roughhousing starts. During the act the comedian turns a syphon of white liquid on himself, the surplus going on the stage. He then takes a running slide into the liquid, sometimes to the discomfort of orchestra members and patrons of the first row. The act is a big laugh here.

George Lewis.

"An Affair of Honor."

Pantomime.

6 Mins.; Full Stage.

"Americans" Empire, Chicago.

"An Affair of Honor" is a pantomime built around the fencing abilities of the Bennett Sisters who are with the show. An interior setting shows a Parisian cafe. At one table sit Laura Bennett and Norine Moran as Mlle. Celeste and Mlle. Fifi respectively. Stella Bennett as Mlle. Daphne enters with her sweetheart, Chas. Baker as Henry D'Arville. They seat themselves directly opposite the Misses Bennett and Moran. Mlle. Daphne leaves the room for a few minutes and during her absence her sweetheart takes the opportunity to help himself to a few kisses from the other girls. She returns and catches him trying to put over a few loving winks on the side, and crossing the room challenges the intruder to a duel. They clash. After a few preliminary strokes, sufficient to prove both girls graceful and finished fencers, Laura after disarming her antagonist once, finally puts over a blood producer, securing the decision. The only noticeable fault in the piece is the lack of enthusiasm on Baker's attempt to flirt. The piece is well costumed, and a distinct novelty for burlesque.

O'Connor.

(Continued from Page 22.)

Deas & Deas 263 W 30 N Y
De Cortet & Rego Majestic Ablene Tex
De Forest Corline Imperial B R
De Fur & Ester 2319 Belmonte Indianapolis
De Mar Bella Kulkerbocker B R
De Mont Robert & Co Trent Trenton N J
De Reuso & La Due Fair Ottawa Ga
De Trickey Coy Hunt's Htl Chicago
De Veau Hubert 364 Prospect Pl Brooklyn N Y
De Veaux Wells & Pentagost Seattle Indef
De Velde & Zelds 115 E 14 N Y
De Witt Burus & Torrence Beuett's Hamilton
De Young Mabel 122 W 115 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Deaton Chas W 418 Strand London
Deaves Harry Automaton Bergen Beach
Deaves Bowman 14 Webster Medford Mass
Delavoye Frits Howe's London O R
Delmar & Delmar Circo Bell Mexico City
Delmore Arthur Mardl Gras Beauties B R
Delmore Misses 418 W Adams Chicago
Delmore & Onedia Dreamland Coney Is N Y Indef
Delmore & Lee 1553 Broadway N Y
Delton Al H 383 19 Milwaukee
Deltons Three 261 W 38 N Y
Demacos The Avenue Girls B R
Delmo 88 Rose Buffalo
Dempses The Htl Graysmont Denver
Deuney Walzer Mardl Gras Beauties B R
Desmond & Co Aldrome Charlotte N C
Dereuda & Green 14 Leicester London
Deverne & Shurts 957 29 Brooklyn
De Veau Herbert 364 Prospect Pl Brooklyn
Derr-Schadt 928 S 9 Allentown
De Tellem & Co 419 Best Buffalo
De Young Tom 156 B 113 N Y
Dickinson Rube 2010 Vine Lincoln Neb
Dickinson Richard 66 Willow Melrose Mass
Dilla & Templeton American Boston
Divolling & Co 373 S Second New Bedford
Dixie Harris & Francis 242 Jefferson Decatur
Dixon Sidoune Mardl Gras Beauties B R
Dixon Maybird Mardl Gras Beauties B R
Dobson Frank Moulls Rouge B R
Dobbs Wilbur Miners Americans B R
Doherty & Harlowe 296 Bond Brooklyn
Doherty The Casino 242 Jefferson Decatur
Dolores Mlle & Co 2335 Indiana Av Chicago
Donlgau John 2538 Cedar Phila
Donnelly & Rotall 2030 Webster Av Bronx N Y
Donnelly & Meyers 21 Jackson Holyoke Mass
Donner Doris Grand Joliet Ill
Dixons Four 76 Eighth Av N Y
Dolan Fox P Imperial B R
Donovan & Macklin 1223 Mich Av Ft Wayne Ind

Donavan & Arnold 1416 Broadway N Y
Dooley Jed Palace London Eng
Dora Queen 249 W 30 N Y
Dorsch & Russell 604 So Belmont Av Newark
Dotson & Lucas 10 Melrose Boston
Dores Juggling 1534 Broadway N Y
Doyle Patsy 1553 Broadway N Y
Dotson Howard 1553 Broadway N Y
Douglas & Van 76 Pacific Brooklyn
Douglas Myrtle A Bunch of Kids Co
Dow & Dow 1921 South 4
Downey Leslie T Crystal Oceanomowoc Wis Indef
Douglass Black 11 W 30 N Y
Dreano Josh 240 W 39 N Y
Drew Lowell B 4229 Pechin Roxborough Phila
Drew Dorothy 377 8 Av N Y
Du Ball Bros Majestic Chicago
Du Bois Great 80 No Wash Av Bridgeport
Du Mars Henri Elm N Y
Dudley Gertrude & Co 243 Madison Brooklyn
Duffy Thomas H 4626 Margaretta St Louis
Duffy Dan D Lincoln Apts Atlantic City
Dunbar & Fisher 235 Warren Chicago
Duncan Harry Hunt's Htl Chicago
Duncan A O Orpheum Norfolk
Duncan & Hoffman Chicago Opera House Bldg Chicago
Dunedin Troupe Toronto Expo Toronto
Dunlap & Virden 813 Wabash Terre Haute Ind
Dunsworth & Valder St Charles Htl Chicago
Dunn Harvey Watertown N Y Indef
Dunn J Lee 201 E 14 N Y
Dupille Ernest A 3017 Boudinot Phila
Dupres Fred 159 Albany Brooklyn

Earl Lola Lee Orpheum Columbia Tenn
Earle Chas Proctors Newark N J Indef
Easley & Laight New Century Girls B R
Eckel & Du Fred Orpheum Newburyport Mass
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Edwards & Clarendon 418 Elm Cincinnati
Edyth Rose 345 W 23 N Y
Edgar & Wynn Sam Devens's Show B R
Ehrendall Bros & Dutton 572 W Lake Chicago
El Barto 2531 N Hollywood Phila
El Cota Poll's Hartford
Eldon & Clifton Chicago O H Bldg Chicago
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Emmett Grace Maple Crest Norboro Mass
Engel Lew 223a Chaucer Brooklyn
Englebreth Geo W 300 W 5 Cincinnati
English J A 249 W 30 N Y
English Lillian Oh You Woman B R
English Belles Four Long Acre Bldg N Y
Enigmarelle 232 Flint Rochester
Ernest Great Poll's Springfield 20 Poll's Worcester
Ernest Joe Mardl Gras Beauties B R
Erlieben Bert A Shooter Inn Hamilton City Cal
Errol Bert 236 W 45 N Y
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Espe-Leonard-Louie Orpheum Savannah Ga
Estelle & Cordova Damon O R
Eugene Trio 258 W 26 N Y
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Evelien D Eilla Nowlin Circuss
Everett Ruth Brigadiers B R
Everett Sophie & Co South and Henry Jamaica
Everhart Robt 338 Lab Bldg Norfolk Va
Ewen & Prince Prince Cottage Watervliet Mich

Faden MacBryde Trio 17 3 Trey
Fagan James Imperial B R
Falk Billy A 46 Allen Rochester
Fautas 201 E 14 N Y
Farlardeau Doll Irene Htl Rextford Boston
Farley & Clare Crystal St Joe Mo
Farlardo Joe Oh You Woman B R
Falke & King 10 Maple Webster Mass
Farlowe Edna 411 Richmond Phila
Farrell Billy Moss & Stoll London
Fauraut Marie 79 E 116 N Y
Fautet Tim 768 Jennings N Y
Fautt Bros 242 W 43 N Y
Fay Sisters A Bunch of Kids Co
Fay Coley & Fay Elks Club Chicago
Fay Anna Eva Melrose Highland Mass
Felber Jesse Mardl Gras Beauties B R
Felmar Rose 5 Sanford Pl Jersey City
Fenner & Rafferty 623 Ferry Av Camden N J
Ferguson Dave 1114 New York Jr B R
Ferguson Frank 489 E 43 Chicago
Ferguson Mable & Pella Lynn Mass
Ferguson Mr & Mrs M Boulevard Boston Mass
Fernandez May Duo 207 B 87 N Y
Ferrell Bros Orpheum Omaha
Ferrell Frank & Freda Lyrice Jamestown N Y
Ferrard Grace 217 Newark Chicago
Ferris Willey & Son Sun Bros O R
Ferris Lillie 80 S Morgan Chicago

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Fitzsimmons & Cameron Sherman Htl Chicago
Flatco Alfred J Luna Pk Cleveland Indef
Flamen & Suratt Majestic Evansville Ind Indef
Fleming Mable Htl Fortescue Atlantic City
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Fletcher Chas Leonard 121 W 42 N Y
Flick Joe Brigadiers B R
Floredo Nellie Frivolities of 1919 B R
Flynn Earl Candy Kid Co
Fogarty Frank 251 Wyckoff Brooklyn
Follett Lonnie 150 E 107 N Y
Fonda Troupe Mabelle 1534 Broadway N Y
Force & Williams Hathaway's New Bedford
Ford & La Petite 418 S Franklin Great Falls Mont
Ford Chas L & Bro 227 E Jackson Muncie Ind
Forrester & Lloyd 1553 Broadway N Y
Foster Billy Casino Girls B R
Fournott & Davis 307 S Av Minneapolis
Fowler Almeda Reeves Beauty Show B R
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Frey Fred 301 Grove Scranton
Frey Levis Co Bennett's Montreal
Friend & Dowling 418 Strand London
Frobel & Ruge Wash Spokane
Fullerton Lew J 98 Summer Pl Buffalo
Fulllette Gertrude Avenue Girls B R
Fulton May 694 Lenox N Y
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Pk London Eng

G

Gabriel Kid & Co Chase's Washington
Gaffney Girls 1407 W Madison Chicago
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Gelger & Walters Greenpoint Brooklyn
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Geuter & Gilmore 205 No 3d W Cedar Rapids Ia
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onne N J
Gessler Chas 824 Green Indianapolis
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Gilroy Haynes & Montgomery Princess Wichita
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Girard & Gardner Amityville L I
Gladstone Ida 4457 Oakwald Chicago
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Harris Harry I 2232 Wabash Chicago
Harris Chas 87 Llo Fall River
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Harris Hattie New Home Htl Pittsburg
Harrison & Robinson A Bunch of Kids Co
Harrington Giles W 624 Acklin Toledo
Harrington Alfred A 625 B 14 N Y
Harron Lucille Knickerbocker B R
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Harvey Elsie & Boys 140 E 14 N Y
Hatches The 304 W 38 N Y
Hawley & Rachen 1847 W 11 Phila
Hawley & Haight Bandit's Rest Clarkston Mich
Hawthorne Hilda Hathaway's Lowell
Hayden Family 11 State Oshkosh
Hayden Virginia Dempsey's Peoria Ill Indef
Hayes & Johnson Orpheum Oakland
Haynes Jessie J 21 E Robinson Allegheny
Haynes & Wynne 1980 Amsterdam Av N Y O
Hays & Wheeler 1980 Broadway N Y
Hayman & Franklin Empire Bristol Eng
Hazard Lynn & Bonnie Luna Pk Port Arthur Can
Hearn & Rutter Bennett's Montreal
Heath Frankie Frivolities of 1919 B R
Heim Children Majestic Johnstown Pa
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Rhoader & Engel Jolly Girls B R
Roattino & Stevens 114 E 11 N Y
Robbins Billy L Reeves Beauty Show B R
Roberts C E 1851 Sherman Av Denver
Roberts Family 320 Point Providence
Roberts Signa 519 25 Merced
Robledillo Elmer Ringling Bros O R
Robbins Billy C Reeves Beauty Show B R
Robinson & Grant 406 James Utica
Robinson Alice 457 Orchard Chicago
Roches Maud Temple Rochester
Rockway & Conway Hathaway's Lowell Mass
Roelker Edward Dancy Duchs B R
Roitner Chas 215 W 23 N Y
Roman Manuel & Co 12 Seattle Boston
Romaine Julia & Co Sherman House Chicago
Romanoffs The 133 17 Wheeling W Va
Romany Opera Co 220 Long Acre Bldg N Y
Ronalds Three E D 6 Plymouth Mich
Roode Claude M Sells Floto O R
Roof Jack & Clara Majestic Norfolk Va
Roscoe & Sims Scenic Chelsea Mass
Rose & Ellis Empire B R
Rose Adele 242 W 43 N Y
Rosenthal Don Harold 210 W 1 Oswego
Ross & Lewis Palace Park Eng
Ross Sisters 65 Cumberland Providence
Ross Eddie G Orpheum Seattle
Ross Frank Waldron's Trocadero B R
Ross Walter 49 No State Chicago
Ross Alfredo Buffalo Bill C R
Rossler & Rosler Vendome Buffalo
Roth Laura G Broxburn Hill Los Angeles
Rowland Exposition Rio Janeiro Brazil Indef
Rowland Jimmie Knickerbocker B R
Rowley Sam 67 S Clark Chicago
Royal Doll Princess 162 W 35 N Y
Royal Musical Five 249 S 9 Brooklyn
Roy Rob 5 Polt Alley Elizabeth Pa
Roryden Virginia Mardi Gras Beauties B R
Russell Bros Elmhorst L I
Russell & Church Galey So Chicago
Russell Bertha Noas 172 W 77 N Y
Russell Jessie & Co 517 S 7 St Louis
Rutledge & Pickering Trocadero Chicago
Ryan James & Maud 1019 S Minneapolis
Ryno & Emerson Empire Show B R

WALTER SCHRODE and LIZZIE MULVEY
Week Sept. 13, Orpheum, Salt Lake City.

Sanders Troupe 309 E 14 N Y
Sanderon's Marionette Co 989 Salem Malden Mass
Sampson Harry 5411 Addison W Phila
Samuels & Chester Box 116 Melrose Pk Ill
Sanford Jere Majestic Denver
Sanford & Darlington 8900 Penns Grove Phila
Santell Great Oxford Hill Chicago
Savage S E 5 So Main Jamestown N Y
Scanlon George College Girls B R
Scarlett & Co Le Roi 913 Longwood N Y
Schach & McVeigh 745 Amsterdam N Y
Schack Dancing 209 E 14 N Y O
Scharr Wheeler Trio 8180 Commercial Av Chicago
Schrode Billy New York Roof N Y
Scott & Davis Majestic Denver
Scott & Wright 530 W 122 N Y
Sears Gladys 146 W 36 N Y
Schultz One String Sun Springfield
Semon Duo 1553 Broadway N Y
Senrab Billy & Mae Cairo Mich
Sawyer Harry Clinton Mardi Gras Beauties B R
Seymour & Nestor 501 W 170 N Y
Seymour l'ete & Mayme Casino Charlotte N C Indef
Serengala Original Williamsport Pa
Shaffer Clyde C 8321 Madison Pittsburgh
Shannons Four Tatagots Hill Chicago
Sharp & Sharp 206 E 18 N Y
Shedman's Dogs Luna Park Coney Island N Y
Sheer & Burton 212 Woodward Av Detroit
Sherlock & Van Dille 514 W 135 N Y
Sherman & Rice 440 W 31 N Y
Sherris Male 1018 S Appleton Wis
Sherris Joseph V Sparks C R
Siddons & Earle 2515 So Adler Philadelphia
Sidman Sam Oh You Woman B R
Silva & Silva 26 Batton Rd New Bedford

Siclair Margie 241 E 82 N Y
Sirigamo's Banda Roma 11 E 116 N Y
Simpson Cheridah 205 W 37 N Y O
Simpson Cora 718 N Maine Scranton
Six American Dancers 19 Orpheum Salt Lake
Skip Stanley S Oriental Hill Coney Island N Y
Slater & Finch Trousdale Minstrels
Sloane Blanche Grand Portland
Smirl & Kessner 458 W 104 N Y
Smith & Heaghey 373 S 11 Newark
Smith & La Rose 210 W 20 N Y
Smith & Bros 1300 W Toledo O
Smith Allen 123 Irving Av Brooklyn
Smith & McNamara 49 N Englewood Phila
Smiths Aerial Ringling Bros C R
Snyder & Buckley Hammels Rockaway L I
Solar Willie Orpheum Mobile La
Somers & Law Box 24 Collingswood N J
Somers & Somers & Stockwater Co Lewiston Ida
Spencer Billy Tiger Lillies B R
Sperry & Dogs 8 W 7 Jamestown N Y
Spisall Bros & Co 256 W 38 N Y O
Sprague & Dixon 209 W 43 N Y
Springer Jack 453 S 8 Louisville
Stadium Trio 223 Scott San Francisco
Stantons The 351 W 44 N Y
St Clair Anne 2910 Armour Chicago
St Claire Minnie 134 W 36 N Y
St Leon Family Luna Villa Coney Island N Y
Stafford Alice 218 W 35 N Y
Stafford & Stone Pace London Eng Indef
Stagpoole Four Grand Portland Ore
Stanhope Paul A 407 W 123 N Y
Stanley Vincent F Oh You Woman B R
Stanley & Watson 245 W 38 N Y
Stanley & Co Harry 1553 Broadway N Y
Starr & Goldin 125 W 115 N Y
Stead Walter 155 Prospect Cambridge
Steeley & Edwards 698 S Av N Y
Steger & Co Julius Majestic Chicago
Steinert Thomas Trio 531 Lenox Av N Y
Steff Mehlhager & King Majestic Des Moines
Stephenson Chas 2 Sumach Toronto
Stewart Cal 147 W 35 N Y
Stewart Harry 165 Schaffer Brooklyn
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's Show B R
Stevens Paul 323 W 28 N Y
Stevens Kitty 132 Lincoln Chicago
Stevens Geo Dainty Duchs B R
Stirk & London Hippodrome Phila
Stoddards The 317 Kirkpatrick Syracuse
Stone Wizard Circus Below Budapest Aus
Stone Beth 111 W 104 N Y
Stuart Dorothy Hill St Paul N Y
Stuart J Francis 2443 Martin Phila
Stuart & Keeler 322 College Indianapolis
Stutman & May 1553 Broadway N Y
Sugimoto Troupe Fair Prescott Ont Can
Sullivan Bros Four Hathaway's New Bedford
Sully Grace 394 E 41 N Y
Sully & Phelps O H St Johnsbury Vt
Summers & Horn Chicago
Sunbeams Three Avenue Girls B R
Sundy & Wilde 223 W 141 N Y
Sunny South 19 Orpheum Minneapolis
Sutton & Sutton Palace Hill Chicago
Swan & Bamard 110 W 98 N Y
Swickards The 805 Bathurst Toronto Can
Sylvia Dama 207 E 14 N Y
Sylvio H Barnum & Bailey O R
Symphony Quartet 1025 26 Washington

Tambo Duo 40 Capitol Av Hartford Conn
Tanglely Pearl O Hill Findlay O
Tanner & Clayton 1387 St Marks Av Brooklyn N Y
Tannean Julius 232 W 76 N Y
Tasmanian Vandiemer Troupe Gollmar Bros O R
Tasmanian Robt B Star Buffalo Indef
Taylor Fred Brigadiers B R
Taylor Cary E Casino Louisville Indef
Taylor Mae Roma Albany N Y
Teed & Lasell 4247 Lorain Cleveland
Telegraph Four 527 E 144 N Y
Temple Quartet Keith's Boston
Templeton Robert L Moss & Stoll Tour London
Templeton Paul Francis 1426 18 Oakland
Ten Eys The Delhi N Y
Thatcher Eva Box 129 Dennison O
Thardo Claude 83 W 65 N Y
The Quartette 1553 Broadway N Y
Thomas Norman 354 Manhattan N Y
Thompson Harry 112 Covert Brooklyn
Thatcher Fanny Dainty Duchs B R
Thompson Sisters 34 E 41 Chicago
Thornion George 393 Broome N Y
Thurston Adelaide Chattanooga Jackson Tenn
Tracy Julia Raymond Livermore Falls Me
Trahnal A Ellis Nowlin Circus
Trolley Car Trio 1142 Tunnell Milwaukee
Thornley Lillian Irving's Majestic B R
Trumble Frank Grand Hill N Y
Thurston Leslie 85 Lexington N Y
Thurston George Imperial B
Tieches The 114 E 2 Liverpool O
Tierney & Odell 1553 Broadway N Y
Till John & Louise 898 Salem Malden
Tomkins Charlotte J 2341 Lafayette Denver
Torat & Flor d'Alisa Marigny Paris France
Towner Sisters 26 Water Binghamton
Townsend Charlotte & Co 601 W 135 N Y
Tom Jack Trio 102 E 14 N Y
Tomkins William Avalon Avalon Cal Indef
Toms Tumbling 1759 Fulton Brooklyn
Toona Mlle P O Box 654 Denver
Tops Topsy & Tops 3442 W School Chicago
Touhey Pat & May Esat Haddam Conn
Toys Musical 38 Bushnell Bradford Pa
Tracy & Carter 717 E 6 Av Seattle
Travers Belle Trocadero Phila Indef
Trebler 408 Virginia St Paul
Tripp & Velling Ringling Bros C R
Turner Bert Richmond Hill Chicago
Tweedley John 242 W 43 N Y

U
Urmis Hetty 104 E 14 N Y
Usher Claude & Fannie Majestic Johnstown Pa

V
Vagges The Barnum & Bailey C R
Vagrants The Three Grand Portland Ore
Valados Les 407 Thames Newport
Valdare & Varno Haggenbeck-Wallace O R
Van Bros 135 W 116 N Y
Van Billy Vaud Mobile Ala
Van Chas Francis 145 E 48 N Y
Van Hoven Columbia St Louis
Van Epkes Jack Colorado Springs Col
Van Serley Sisters Donora Pa

Vardaman National Htl Chicago
Vardon Perry & Wilbur Hippo Birmingham Eng
Vaughan Dorothy Grand Tacoma
Vedmar Rana 749 Amsterdam N Y
Vestian Musicians 275 Eagle St Paul
Vera Barrett & Co 624 17th Av N Seattle
Verdi Joe Bunch of Kids Co Indef
Veronica & Hurl Falls Four Mile Pk Erie Pa
Vico 41a Acre Lane London Eng
Victorine Myrtle 223 Scott Frisco
Vincent Sisters 43 Centre New Rochelle
Vincini & Bros 350 17th Indianapolis
Viola Otto Box 123 Montauk Av Brooklyn
Violetta Jolly 104 E 14 N Y O

AMERICA'S MOST GRACEFUL DANCER.
M'ILLE VERA
In vanderbilt. Permanent address, 737 De Kalb Av., Brooklyn.

Virginia Florence Knickerbocker B R
Viviana Two Keith's Philadelphia
Vasco & Co 1418 Beaver Allegheny
Volta 1553 Broadway N Y
Von Dell Harry 1553 Broadway N Y
Vynos The 386 W 31 N Y

Wade & Reynolds 615 S Louisville
Wahlund & Tekla Trio Trevino Circus Mex
Walker Mabelle 208 Potomacine Leavenworth

WALSH, LYNCH and CO.
Presenting "BUCKLE UP, RUN."
Week Sept. 13, TRENT, TRENTON, N. J.
Direction PAT CASEY.

Ward Dorothy Miners Americans B R
Ward & Harrington 418 Strand London Eng
Ward & Hart 1909 South 11 Phila
Wartenberg Bros 104 E 14 N Y
Wagner For 145 W 137 N Y
Waldren Mrs Avenue Girls B R
Wallace Dave Avenue Girls B R
Waller & Magill 160 Leonard J City Heights N J
Walshelmer Walter 1918 South Bedford Ind
Walsh May 25 Bedford Court Mansions London
Watermelon Trust Sam Devere's Show B R
Watson & Baker 3924 Reno W Phila
Walker Nella Orpheum Los Angeles
Walsh Lynch & Co Trent Trenton
Walters Mr & Mrs Julia Bedford Ind Indef
Walthour Trio Orpheum Portland Ore
Walton Irvin 74 W 101 N Y
Walton Bert & Lotte 144 N Y
Walton Fred "De Lamb's" Club N Y
Ward Marty S Tiger Lillies B R
Ward Billy 199 Myrtle Brooklyn
Waters Tom 19 Orpheum San Francisco
Wardell Harry 1553 Broadway N Y
Warren Faust 242 W 43 N Y
Warren Bob 207 E 14 N Y
Warren & Francis P O Box 643 Chrymme Wye
Warren Bert Keystone Bldg Pittsburg
Washburn & Douglas 484 Third Brooklyn
Washer Bros Box 100 Oakland Ky
Watkins William Big Review Co B R
Watson Sammie Orpheum Salt Lake
Watson & Little 505 Van Cortland Av Lawrence N Y
Wayne Ethel 142 W 40 N Y
Weadick & La Due Star Wilkesburg Pa
Weavers Flying 1553 Broadway N Y
Webber Chas D Orpheum Salt Lake
Webb Fanny Ellis Nowlin Circus
Welch Jos & Cecelia 248 Fulton Buffalo
Welch Jas & Co Buffalo Bill C R
Welch Lew & Co 20 Auditorium Lynn
Welford Lew 433 N 4 Phila
Wells R C Palace London Eng Indef
Wells Maxine Pullman Hill Hot Springs Ark
Wenrick & Wenrick Rileston Hill Chicago
Wentworth Vesta & Teddy Keith's Boston
West Madeline 116 E Sullivan Olean N Y
West Sisters 310 Grove Brooklyn
West Frankie 218 W 46 N Y
Weston Willie College Girls B R
Wharton & Mohler & Kenzie Chicago
Wheeler Sisters 2103 Norris Phila
Whiting Irma Swan Ia
Whitman Bros 20 Keith's Phila
Whitman & Davis Scenic Temple Waltham Mass
Whittle W E American Chicago
White & Revelle 215 E 38 N Y

JOHN W. WORLD AND MINDELL KINGSTON
Week Sept. 13, Orpheum, Los Angeles.

Whitehead & Orleron Fish Lake Marcellan Mich
Whiteley & Bell 1463 Broadway Brooklyn
Whitford Annabelle New York Roof N Y
Whitfield Ethel Fern Ind
Whitman Frank 133 Greenwich Reading Pa
Wilbur Carl 418 Strand London Eng
Wilbur Clarence Hill Atlantic City
Wild Al H 538 19 Av Milwaukee
Wilder Marshall Atlantic City N Y
Wilkins & O'Dell 1553 Broadway N Y
Williams (Cow) Box 200 Paris Hartford
Williams Mollie Behman Show B R
Williams Emma Mardi Gras Beauties B R
Williams Frank & Della Palmyra N Y Indef
Williams Chas 2632 Rutgers St Louis
Williams & Gordon 2232 Indiana Chicago
Williams & Sterling Majestic Galvestone Tex
Williams Helen Privileges of 1910 B R
Williams Gladys Big Review Co O R
Williams & Segal 37 E Robinson Allegheny
Williams & Stevens Pekin Stock Chicago
Williams & Van Allen 601 Queen Portsmouth Va
Willard's Temple of Music 1 Palisades Pk N J
Willard's Temple of Music 2 Dreamland Coney Ia N Y
Wilson Bros Keith's Columbus O
Wilson & Wilson 392 4 Troy
Wilson Lizzie 175 Franklin Buffalo
Wilson Heloise & Amores Sisters 104 E 14 N Y
Wilson & Fraser 145 E 48 N Y
Wilson Louis 26 Sheppard Lynn
Wilson Joe & Co Airdome Augusta Ga
Winane & Cassler Devil's Auction Co

Winkler & Kress Trio 252 W 38 N Y
Winston's Sea Lions Pier Atlantic City Indef
Winter Winona Majestic Chicago
Wilson & Eaton 300 Tecumseh Providence
Witham Luckie 718 E 8 N Y O
Wolford Stallion 201 E 17 N Y
Wolford & Blugard 150 W Congress Chicago
Woodall Billy Arcade Durham N O Indef
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Wood Bros Wigwam San Francisco
Woods & Woods Continental Hill Chicago
Woolley Mark Knickerbocker B R
Wordette Estelle American Chicago
Work & Over Maryland Baltimore
World & Kingston Orpheum Los Angeles
World's Comedy Four 255 W 43 N Y
Wormwood's Dogs & Monkeys 555 W 49 N Y
Worthley Orpheum Kansas City
Worton Beasle 529 W 135 N Y
Wright Lillian & Boys 455 W 46 N Y
Wyckoff Fred Orpheum Allentown

Yackley & Bunnell Lancaster Pa
Yalta Duo 229 W 39 N Y
Yamamoto Bros Winchester O
Yeamon George 4566 Gibson Av St Louis
Yolo Alta Family Lancaster
Young De Witt & Sister Fulton Brooklyn
Young E F 407 W 123 N Y
Young Ollie & April 58 Chmtenden Av Colum-bus
Young Lena Arcade Durham N O Indef
Young Myrtle Oh You Woman B R

Zaino Joe 41 So 52 Philadelphia
Zanaga The Room 3 418 Strand London Eng
Zanora & Berg Exposition of Hygiene Rio de Janeiro Brazil S A
Zazel's Living Statue Imperial B R
Zasell Vernon & Co Corso Zurich Switzerland
Zeda H L Midland Htl Pueblo
Zanton Bros Gollmar Bros C R
Zimmerman Al Vanity Fair C R
Zoller Edward Mardi Gras Beauties B R
Zolas The 518 E 6 Los Angeles Cal

CIRCUS ROUTES

Barnum & Bailey Sept 11 Wichita Kan 13 Bartlesville Okla 14 Coffeyville Kan 15 Joplin Mo 16 Springfield 17 Pittsburg Kan 18 Channautte Kan
Buffalo & Pawnee Bill Sept 11 Leavenworth Kan 12 Kansas City Mo 14 Lawrence Kan 15 Topeka 16 Junction City 17 Salina 18 McPherson 20 Emporia 21 Newton 22 Newtontown 23 Winfield 24 Pawnee City Okla 25 Guthrie 27 Enid 28 Okla-homa City 29 Ardmore 30 Shawnee Oct 1 College 2 McAllister 4 Muskogee 5 Tulsa 6 Bartlesville 7 Parsons Kan
Campbell Bros Sept 12 Belleville Col 14 Alma Kan 15 Osage City
Cole Bros Sept 11 Wabash Ind
Cosmopolitan Shows Sept 6-13 Granite City Ill.
Getty Bros Sept 11 Charlotte N C 13 Moonsville 14 Statesville 15 Newton 16 Hickory 17 Morgantown 18 Asheville 20 Morian 21 Henrietta 22 Shelby 23 Gaffney S C 24 Gastonia 25 Rock-hill 26 Vinesboro 28 Columbia 29 Orangeburg 30 Charleston S C
Gollmar Bros Sept 11 Jefferson Ia 13 Eagle Grove Haggenbeck-Wallace Sept 11 Booneville Mo 12 Se-dalia 14 Clinton 15 Nevada 16 Parsons Kan 17 Lamar Mo 18 Carthage 19 Rogers Ark 21 Pierce City Mo 22 Vinito 23 Clarence Okla 24 Okmulgee 25 Sapulpa 26 Tulsa Oct 5 Ada 6 Randolph Okla
Miller's 101 Ranch Sept 18 Ada Okla 19 McAllister 21 Durant 22 Dallas Tex 23 Gainesville 24 Wichita Falls Oct 5 Dockhart 6 Smithville 7 Houston Tex
Norris & Rowe Sept 11 Attica Can 13 Sullivan 14 Jacksonville Ont Can
Patterson Shows Sept 12 Preston Lake S D 20-25 Sioux City Ia
Parker Show Sept 12 Milwaukee Wis
Ringling Bros Sept 9-13 San Francisco 14 San Jose 15 Stockton 16 Fresno 17 Visalia 18 Bakersfield 20 Santa Barbara 21-22 Los Angeles 24 Santa Ana 25 San Bernardino 26 Maricopa Ariz 28 Tucson 29 Benson Ariz
Robinson John Sept 11 Paducah Ky
Sells-Floto Sept 15 Lexington Va 16 Charlottesville 17 Richmond 18 Newport News 20 Norfolk Va Oct 7 Sumter S C 8 Florence S C 9 Charleston 12 Savannah Ga 13 Yemassee S C
Spark's Sept 14 Vedona Pa
Yankee Robinson Sept 11 Morning Sun Ia 12 Keithsburg Ill 13 Farmington Ill

Norris & Rowe Sept 11 Attica Can 13 Sullivan 14 Jacksonville Ont Can
Patterson Shows Sept 12 Preston Lake S D 20-25 Sioux City Ia
Parker Show Sept 12 Milwaukee Wis
Ringling Bros Sept 9-13 San Francisco 14 San Jose 15 Stockton 16 Fresno 17 Visalia 18 Bakersfield 20 Santa Barbara 21-22 Los Angeles 24 Santa Ana 25 San Bernardino 26 Maricopa Ariz 28 Tucson 29 Benson Ariz

Robinson John Sept 11 Paducah Ky
Sells-Floto Sept 15 Lexington Va 16 Charlottesville 17 Richmond 18 Newport News 20 Norfolk Va Oct 7 Sumter S C 8 Florence S C 9 Charleston 12 Savannah Ga 13 Yemassee S C
Spark's Sept 14 Vedona Pa
Yankee Robinson Sept 11 Morning Sun Ia 12 Keithsburg Ill 13 Farmington Ill

BURLESQUE ROUTES
Weeks Sept. 13 and 20.
"L. O." indicates show is laying off.

Al Reeves' Beauty Show Westminster Providence 20 L O
Americans Star Cleveland 20 Academy Pittsburg Avenue Girls 13-15 Luzerne Wilkes-Barre 16-18 Gayety Scranton 20-22 Gayety Albany 23-25 Emporium Schenectady
Behman Show Gayety Brooklyn 20 Casino Phila Big Review Howard Boston 20 Columbia Boston Bohemians 13-15 L O 16-18 Chester 20 Trocadero Phila
Bon Tons Standard Cincinnati 20 Gayety Louisville Bowery Burlesquers Star & Garter Chicago 20 Standard Cincinnati
Brigadiers 13-15 Gayety Albany 16-18 Empire Schenectady 20-22 Bon Ton Jersey City 23-25 Folly Paterson

America's Foremost Operatic Travesty Artists

ARNIM and WAGNER

Wish To Announce Their Return To Vaudeville

Broadway Gaiety Girls 13-15 St Joe 16-18 L O
20 Century Kansas City
Century Girls Trocadero Phila 20-22 Lusene
Wilkes-Barre 23-25 Gaiety Scranton
Cherry Blossoms Avenue Detroit 20 Folly Chicago
College Girls Gaiety Washington 20-22 Apollo
Wheeling 23-25 Gaiety Columbus
Columbia Burlesquers 13-15 Apollo Wheeling 16-18
Gaiety Columbus 20 Empire Toledo
Cory Corner Girls Star St Paul 20-22 St Joe 23-25
L O
Cracker Jacks Gaiety Louisville 20 Gaiety St Louis
Dainty Duchesse Empire Toledo 20 Gaiety Detroit
Dreamlands 8 Av N Y 20 Casino Brooklyn
Ducklings Lafayette Buffalo 20 Avenue Detroit
Empire Burlesquers Empire Chicago 20 L O 27
Star Cleveland
Fads & Follies L O 20 Gaiety Milwaukee
Fashion Plates People's Cincinnati 20 Empire
Chicago
Fay Foster Empire Newark 20-22 L O 23-25 Chester
Follies of the Day Lyceum Washington 20 Monu-
mental Baltimore
Follies of the Moulin Rouge Empire Cleveland 20-22
Gaiety Columbus 23-25 Apollod Wheeling
Frolicsome Lambs Casino Brooklyn 20 Empire
Brooklyn
Girls from Happyland Gaiety Toronto 20 Corinth-
ian Rochester
Golden Crook Majestic Kansas City 20 Empire
Des Moines
Hastings Show Corinthian Rochester 20-22 Mohawk
Schenectady 23-25 Empire Albany
Irwin's Big Show Alhambra Chicago 20 Euson's
Chicago
Irwin's Gibson Girls Gaiety Milwaukee 20 Al-
hambra
Irwin's Majestics Euson's Chicago 20 Empire Cleve-
land
Imperials L O 20 Star Cleveland
Jersey Lilies Waldman Newark 20 Gaiety Hoboken
Jolly Girls Dewey Minneapolis 20 Star St Paul
Knickerbockers Music Hall N Y 20 Westminster
Providence
Kentucky Belles Academy Pittsburg 20 Lyceum
Washington
Lid Lifters Empire Des Moines 20 L O 27 Gaiety
Milwaukee
Lady Buccaneers Buckingham Louisville 20 People's
Cincinnati
Marathon Girls Gaiety Boston 20-22 Gilmore
Springfield 23-25 Empire Holyoke
Mardi Gras Beauties Casino Phila 20 Gaiety Balti-
more
Masqueraders Olympic N Y 20 Star Brooklyn
Merry Burlesquers 13-15 Bon Ton Jersey City 16-18
Folly Paterson 20 8 Av N Y
Merry Maldens Monumental Baltimore 20 Trocadero
Phila
Merry Whirl Murray Hill N Y 20 Gaiety Phila
Miss New York Jr 13-15 Folly Paterson 16-18
Bon Ton Jersey City —Kaqah
Bon Ton Jersey City 20 Howard Boston
Morning Noon & Night Folly Chicago 20 Star Mil-
waukee

Moulin Rouge Star Milwaukee 20 Dewey Minne-
apolis
Pat White's Gaiety Girls 13-15 Gaiety Scranton
16-18 Lusene Wilkes-Barre 20-22 Folly Paterson
23-25 Bon Ton Jersey City
Parisian Widows 13-15 Mohawk Schenectady 16-18
Empire Albany 20 Gaiety Boston
Queen of Jardin de Paris 13-15 Gaiety Columbus
16-18 Apollo Wheeling 20 Gaiety Pittsburg
Rents-Santley Garden Buffalo 20 Gaiety Toronto
Hialto Rounders Gaiety Phila 20 Waldman New-
ark
Rice & Barton 13-15 Empire Albany 16-18 Mohawk
Schenectady 20 Olympic N Y
Rose Hill Star Brooklyn 20 Gaiety Brooklyn
Rose Sydel Gaiety Baltimore 20 Gaiety Washing-
ton
Runaway Girls L O 20-25 Empire Albany
Mohawk Schenectady
Sam Dewere Columbia Boston 20-22 Empire
Schenectady 23-25 Gaiety Albany
Sam T Jack Empire Brooklyn 20 Bowery N Y
Scribner's Oh You Woman Gaiety St Louis 20
Majestic Kansas City
Serenaders Gaiety Pittsburg 20 Garden Buffalo
Star & Garter 13-15 Gilmore Springfield 16-18
Empire Holyoke 20 Murray Hill N Y
Star Show Girls Standard St Louis 20 Empire In-
dianapolis
Talk of the Town 13-15 Empire Schenectady 16-18
Gaiety Albany 20 Royal Montreal
Tiger Lilies Bijou Phila 20-22 Gaiety Scranton
23-25 Lusene Wilkes-Barre
Trocadero Gaiety Hoboken 20 Music Hall N Y
Travelers Empire Indianapolis 20 Buckingham
Louisville
Vanity Fair Gaiety Detroit 20 Star & Garter
Chicago
Washington Society Girls Century Kansas City 20
Standard St Louis
Watson's Burlesquers Star Toronto 20 Lafayette
Buffalo
Wine Woman & Song Bowery N Y 20 Empire
Newark
Yankee Doodle Girls Royal Montreal 20 Star
Toronto

LETTERS

Where O follows name, letter is in Chicago.
Where S F follows, letter is in San Fran-
cisco.
Advertising of circular letters of any de-
scription will not be listed when known.
Letters will be held for one month.
F following name indicates postal.

Aveto Elmer
Arlington Billy
Anderson Fred
Ashley Edgar
Aldan Joe (C)
Adgie Leone
Anderson Ruth (C)
Anderson Vivian (C)
Albert Robert
Allen Eva
Anderson Ernest
Blood Adele
Bilych's Seals
Barnes W H
Bennett & Darling

Brady James
Behr Carrie
Burke Dan
Bower Charles
Bennett Murray
Baker Margaret
Brooklyn Guy F
Bond Frederick
Black W W
Brown Fred' E
Blanchard Arthur A
Bennett Mark
Barley Wm Nixon
Burkhardt Chas J
Bard Ed L

Bentley A W
Bowers F V
Bilych D
Berry Alice
Bixley Edgar
Borderverry Col Gaston
Booth W E
Brenon Herbert (C)
Burkhardt Chas (C)
Baird B
Beane Geo A
Bender Harry
Breton Cecil (C)
Barnet S H (C)
Berg's Merry Girls (C)
Burns John (C)
Bertram Helen
Black Chas L (C)
Be Gar Sisters (C)
Barlows Breakaway
Bruno Gus
Bennett Phil
Beautvler Wm
Betts William
Blanchard Al (C)
Becker Ned (C)
Bedini & Dago
Banvards Flying
Barry Tom
Beverly Will
Boyce Fred
Barbarotto B
Billaburg Jack
Bates & Levy (C)
Brott F L (C)
Buffalo Young (C)
Carlie May
Co Eds Four
Campbell Musical
Counright William
Coleman Billy
Carson Meta
Cooper Irving
Cummings Robt
Clifford Nat
Curtis B
Carmen Bernard
Cooper Lew
Creasy Harry
Crewe Ann (C)
Chandler Juliette (C)
Campbell & Barber
Cowley Harry
Carmon Trlo Cara
Coate Charlotte
Crane Frank H
Clare Ina
Carmody Jack J
Carr Mr
Clifford Edith (C)
Cory Glida M (C)
Cummings Grace (C)
Carson Flor (C)
Candy Mable (C)
Chase Currie
Cartmell Chas L
Crawford Ed (C)
Copelands Three
Carrino Mile
Carter Ed F
Cousins Eva
Costello Jack (C)
Damo George
De Long Winfield
Dixon Harry P
Dell Chas
Daly Vinie
Darrell Emily (C)
Drew Lowell B (C)
Dalton Phil
De Venile Reggie
Dilla & Templeton
Dreano Josh (S F)
Doyle Phil
Dayton Lewis (C)
De Vaux Wells (C)
Dandy George Duo (C)
Delmar Jennie (C)
Densal Bros (C)
Doyle Bart
Dreano Josh
Donlap J J
Dean Cliff (C)
Day Anna Moore (C)
Dagneau Clara (C)
Daly & O'Brien
Donovan Fannie
Dumou Jerry
Dandy Ned
Driscoll Harry
Dawson Ely
Evans Chas B
Emery Edwin T
Everett Edward
Ellis Robert (C)
Elarcon Rosa (C)
Emmy Carl
Ely William E (C)
Fuller Ben
Fletcher Tom
Foy Harry
Fisher Clara
Fulton James F
Fenberg George
Freeman Prof Roy
Fortune Tom
Farnsworth Walter
Figg Chas A

Frediano W F
Foster Edw A
Fitzpatrick John B
Fritz Eddie
Flora Mildred
Fulton Arthur (C)
Fagin M (C)
Feathers Leslie (C)
Finney James
Forrester Charles
Fields Sam
Foote Geo E (S F)
Fagin M L (C)
Frees Mrs T (C)
Fagin M (C)
Fletcher & La Pierre
(C)
Green George
Green Felix
Goodwin Joe
Gladstone Wm
Grannaks Billy
Goodyear Willie
Gerome Earl
Guyer Chas
Greene Eugene
Grande Eliba
Grapewin Chas
Garry Frank
Gallagher James
Goodwin Irene
Gorman Richard
Gerdes Wilfred
Gray Julie (C)
Gregory Margaret (C)
Georgy Alf
Guertine Louis
Gallagher Edward F
Gilday George
Gilder Wm
Grant Virginia
Grafton Maud
Grimm Harry
Hoppe Guy
Hodge Henry
Hopkins Col J D
Hibbert Ben
Hylands Fred
Howard Walter
Hillarlan Coballos
Hill Christine (C)
Helm Nellie (C)
Howard Jesse
Hurley A
Hessel Emil
Hoeys Chas
Hearn Law
Harvey Lew
Haviland J Butler
Henderson Wallace
Hunt C C
Howard May
Henry Frank J
Holmes Taylor
Hosie Adele
Hahn Arthur (C)
Hamilton Frank A (C)
Hughes Mr & Mrs G (C)
Hodge Louis (C)
Helder Evaline
Higgins R D
Hoeys George
Herman Al
Heuman W F
Hurdlick Julius
Hunter Harry
Hunter Jerome S
Hayes Carrie W
Herlein Miss L
Harris George
Hughes Madge
Hanlon & Walsh (C)
Irving Mildred
Jerome William
Jack & Clara
Jaeger Harry
Johnson Chas H
Jaeger R
Jones Geo
Johnson & Buckley
Johnson Sabel (C)
Jones W B (C)
Jackson Isabel (C)
Johnson Matty (C)
Jacobs Josephine (C)
Johnstone Ralph
Johnson Bros & Johnson
Kolb O W
Kelly Thomas
Knowles Richard
King Harrison (C)
Kingsteys The (C)
Keefe John
Kelli Milo
Killett J
Kiernan James
Kelly Jpa T
King Chas & Nellie
Karl Billie
Keller & Klein (C)
Keely & Parks
Keller Jessie
Kendall Blanche
Leslie Joe
Leonard J & S
La Marrs Flying
Leon Irene
Luckens Harry

La Velle M
Lynne Geo
Lyster Alfred
Lesly O
Leahy Harry
Lyoch Weston J
Lynch Dick
Le Baron Edw
Leonard Harry
Lester Wm H
La Tell Fred
Lewis Dave
Lawson Al
Langford & O'Farrell (C)
Linden & Lawrence
Lowande Oscar
Ladewig John
La Vigne N J (C)
Lontinga Hilda
Le Clair Harry
Lyres Musical
Landry Max
Levey Louise (C)
Long & West (C)
Leslie Bert
La Velle The
Lucas Sidney
Lewis Dave V
La Nole Ed
Le Roy W C
La Vise May (F)
Laypo & Benjamin (F)
Lloyd Ray
Lewis Al
Lewis Minnie
La Moise Rene (C)
Marchalls Musical
Morris Elty
Moore Edits
Markle W R
McDonald Mike
Miley Frank
Moore Geo Austin (C)
Mack Chas E
Manhattan Newsboy
Quarrel
Macart Wm H
Mann Danny
Morris Leo
Murray Victoria
Moher Tom
Miller Joe A
Manning Wm
McVeigh John
McNally Ben
McDevitt Joe
Monroe Cary
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Mexican Trio (C)
Martin Norman B
Mamblin Hugo
Morris Kitty (C)
Moore Herbert (C)
Mees Mrs T (C)
Miley Katherine
Marion George
Mudge & Morton
Masus & Masett
Murray B W (C)
McGloin Albert (C)
Mann Gladys (C)
Morton James G
McWaters & Tyson
Miles D
Millman Trio
Marlon & Dean
Morris Three
Manning Al (S F)
Morton Jimmy C
Miles W B
McGill L B
Morton & Diamond
Mann & Franks
Mazette Amelia
Mills R
McCabe & Vogel
Moat Elsa (C)
Noss Ferd
Nolan N J
Nelson Billie
Norton Fred (C)
Normans Harry B (C)
Navro Joseph
Noble & Brooks
Onslow Billy
O'Brien Kittle (C)
Onetti John (C)
Overling Trio
O'Neill Andrew
O'Brien Kittle
O'Brien D
Piper Franco
Pisaro Luigi
Perry & Gannon
Phillips Bros
Phillips Goff
Perley L R
Platel Law
Peters Jack (C)
Palmer G
Plott Lonla
Primrose Annette (C)
Parkhurst Mary
Pomeroy Edgar
Probasco Irving
Palmer John F
Pearson Harry A
Quilian Gertrude

Quentin Rene
Rearden Georgia K
Reed Fred
Rogers Wilson
Roth Tina
Roshan J C
Rolland Geo H
Rosa Billy
Rommel Ernest
Ritchie B
Ryan Geo W
Rice James
Raffo U
Rosa Ed
Robinson Emily
Richmond Florence (C)
Rosa James B
Rafael Dave (C)
Rooley Tom
Rees Thomas (C)
Resaler Capt Nat
Roenthal Bros
Richards Eleanor
Raiton Bert (C)
Somenleitner Gustav
Barget Virginia
Sully Leo Archie
Simmons The
Sully Dan
Sterling & Chapman
Seymour & Hill
Shaw Harold
Sully Leo Archie
Sheehan Jno (C)
Sloan Will H
Stanley Andrew J
Swor Bert
Swor John
Schade Arline
Shalaska Gallawsky
St Elmo Leo (C)
Sawyer Eddy (C)
Stirk Miss A
Stewart F B
Sonora Clara
Searles & George (C)
Serrile & Fitz (C)
Starbuck Lew (C)
Satchel Clarence
Scott John
Stewart Ed
Smythe Will H
Smith J C (F)
Stewart Cal
Shaw Alex
St Clair Minnie (F)
Stanley Florence (C)
Templeton Virginia
Tennis Trio
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Turner E A
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Thoma Mrs Carl
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Vittler Jack
Vamola Wilmer L
Valois Harry (C)
Valrem Pete (C)
Valdous Les
Van Chas
Wilber Ed D
Weston R W
Wilkinson Mrs O J
Wittred & Lottie
Wollmeyer Henry
Wartenberg Bros
Warren Fred
Watson Jessie
Williams Sam F
Willard Chas D
Ward & Co Harry (C)
Wado Geo L
Webb Harry L (C)
Wittin & Procee (C)
Wright Harry (C)
Whitman Florence (C)
Wotton Billy W
Whitford Jack
Wren Lew (C)
Weston Frank
Woodford John
Ward Billie
Welch Joe
Word William
Waddell Fred & M (C)
Welch Tint (C)
Wright Julius
Walton Louise
Well Jene
Webber Fred
Welch Ben
West Madeline
Williams Harry (C)
Youngson William
Young James
Yerxa Ernest (C)
Zammert Geo
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CHICAGO

VARIETY'S Chicago Office,
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JOHN J. O'CONNOR }

MAJESTIC. Lyman B. Glover, mgr.; agent, Orpheum Circuit.—Minnie Seligman and William Bramwell, head, presenting a dramatic sketch, interesting and well acted. Winona Winter sings a song on her own account and does imitations. She is nicest as Miss Winter. "Birdland" scores in spite of the fact that Dick Thompson is far from an ideal comedian. Harry Fox and Millership Sisters were well liked. Frank and Jen Latonia have a musical number in which she provides the major part of the entertainment. Al Cameron and Co. in "The Last of the Regiment," have a novel way of introducing a quartet. The act closes in "one's" and Cameron attempts comedy but meets with little success. Arthur Whitehead is right up to the minute and talks and sings of the discovery of the North Pole. Earle Reynolds and Nellie Donegan are doing an "Apache Dance" on roller skates in addition to other dances. Karl and Emma Gath entertain in a comedy sketch, and "Christinas at Higgins" opens the show. It is a rural act from the smaller circuits; fair. Howard's Ponies close, proving one of the best features.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—Nye and Dayso open with an act which combines impersonations, a farce and a "bird act." Really three acts in one. The farce is Collier's, "The Rehearsal," the same one played by Claude Gillinwater and Co. Ipha Dahl appears as a Scotch lassie and sings and dances, fair. Claudis and Scarlet play the banjo, fair. Louise Hamlin and Edith Noyes present an unusual sketch. Both girls, masquerade as men. Miss Hamlin as a "rue," she is clever. Charles E. Hay sings ill. songs. "A Spotless Reputation," well liked. Pete Mack and the Clancy Twins, pass with some foolishness, and; Waterbury Brothers and Tenny duplicate their recent success at the Majestic.

AMERICAN (W. T. Grover, mgr.; agent, William Morris).—Maurice Levi and His Band, headliner, divide honors with the Empire City Quartet. Lind made a good impression. May Boley was rather disappointing. She presents types of chorus girls and show girls. William Dillon and Rafayett's Dogs were seen here last spring and duplicated their success. Whitehead and Grierson made a big hit with songs, chatter and dancing. Austin Brothers scored with comedy. The Chamberlains, expert lasso and lariat throwers, novel act and held attention. Business good. **EMPIRE** (I. H. Herk, mgr.).—Edwin D. Miner produced a novel show in the "Americans" week. In the form of four complete burlesques without an olio. The first is called "The Song of the Season." In the form of a review running twenty-two minutes. An announcer calls the name of each principal and the celebrity they impersonate as they appear on the stage and go through a number with the chorus, who remain without a change. Four chorus boys help manufacture harmony and do very well. Edgar Bixley as Charles Bigelow, singing "My Brother Caruso" was easily the best of this part, handling a bit of comedy on the side that made the number more palatable. Dorothy Wardle Blanche Ring singing "Yip-I-Addy" gave a capital imitation and scored a hit. Minnie Lee as Irene Franklin, in "Redhead," finished strong but would get considerable more out of the number if she went through it a trifle slower. Henry Fink as Billy Van handled his number very well, but out of his character couldn't be expected to do himself justice. Chas. Baker as J. K. Emmet made a good closer. Henry Fink offered a specialty immediately after the curtain dropped, singing some good parodies with a line of patter, some new, mostly old, but all good. The second burlesque, called "A Dress Rehearsal," showed a stage scene pre-

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pared for the production of "Mazeppa," with Fink in the title role. Bixley in a heavy part proved himself a finished comedian with versatility galore. Minnie Lee, as Orlinska, the soubret, was refreshing. Miss Lee is wonderfully improved since last seen here. One of the funniest characters in the part is that of Swift, the call boy, handled by Chester Nelson. Nelson makes a mistake in not carrying the character right through the show, for his appearance is always certain of a laugh. Chas. Baker as the stage manager made a corking good feeder. Fink and Bixley have plenty to do here and both are excellent. A burlesque operatic duet by those two was as good as it was funny. Fink's "Salome" dance in this part proved to be one of the funniest hits in the show. As a Hebrew comedian Fink is there. The third part, "A Country School," with that setting, showed Bixley in another character, that of a rule professor, done quite as well as in the previous pieces. This hit is reminiscent of "Patsy Bolivar" with Fink as Patsy. It is a typical burlesque

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The show was staged by Chas. Baker and is well prepared. The numbers are nicely catchy and well rendered. "The Americans" can be classed as an excellent burlesque show because of its comedy, clean, and will equal the best.
O'CONNOR.

STAR AND GARTER (U. J. Herrman, mgr.).—"The Bon Tons" will be a long way from the best show for this season unless someone gets busy on the comedy department. The first part, called "A Night in the Tenderloin," is given in three scenes. The audience didn't come to life until the second, an exterior in one, that of a side street in the Red Light District, with a partly transparent drop. Frances Clare as an unsophisticated schoolgirl is seen in company with Clayton Frye, as Henry Hunter, a retired millionaire. Guy Rawson as Bill Wilson, a millionaire friend of Hunter's, wanders along in time to see Hunter "frisked" by his schoolgirl acquaintance. Rawson has some good lines here and landed several solid laughs. The scene is a duplicate of the one presented in "The Queen of the Moulin Rouge," except that the comedy is removed from the background and handled by Rawson as the spectator. Another redeeming feature in this part is the "Apache Dance" by the two Berg Sisters. The bit went big. A dance by a sextet of choristers was remarkable for the awkwardness of the dancers. A "Domino" dance by Nellie Emerson was favorably received. Miss Clare makes a striking appearance at all times, and for beauty and form stands alone in her class. Guy Rawson was as funny as the lines permitted him to be, but was plainly handicapped through this. Clayton Frye easily made good in his part but also was tied down. John K. Hawley, as a janitor, did a lot of whistling. The vaudeville opened with Joy and Clayton, a pair of girls who attempted some tumbling, but the heat they accomplished was to fire themselves out. Hawley and Frye sang some parodies which might be good but couldn't be understood. The patter is fair, but the act can stand improvement. The real bit of the olio was Rawson and Clare in "Just Kids." Davis' Imperial Musical Trio didn't help any. They told a few stories, one being Billy Van's "Banana Fish" twisted about some but still recognizable. Their music is passable but didn't arouse any enthusiasm. Mazur and Masette, added attraction. The burlesque found Rawson in a tramp character and Frye as an adventurer. This is also in three scenes. The first is of the dock of the Hamburg-American Line, well set, showing several details which help a lot. Miss Clare leads a baseball number here, throwing a medicine ball into the audience. They seemed to like this and recalled Miss Clare repeatedly. Margaret Lee has a good chance for her voice, and helps considerably. In a Spanish number aided by eight well trained girls, she scored strongly. The entire company come together and sing some old songs, well received. This was the best singing effort of the show. A burlesque drama by Miss Clare, Rawson, Frye and Hawley, was one of the laughing hits of the performance, Frye doing some good work. Hawley is a Hebrew, but with nothing to do except occasionally walk across the stage. A "pony" number by Miss Clare, assisted by eight girls with pony heads attached, failed to arouse interest, probably because of the music. "The Bon Tons" could be whipped into a good show, but at present the comedy is away behind the capabilities of the people handling it. The costumes is a little above the average, and the singing is passable, but the show will stand a lot of building up.

EMPIRE (I. H. Herk, mgr.).—If cleanliness is next to godliness, the "Moulin Rouge Burlesques" will never get a glimpse of the Golden Gate, for about the only absolutely clean part of the show was supplied by the management and labeled "Intentional." The plot borders on that of the original "Moulin Rouge" show, with the Moulin Rouge Cafe as the first scene. The principal comedian is Joe Emerson, and were he to clean up his lines, there is no telling what he could do. His "Watermelon" song has a good set of lyrics and the number was easily the singing hit of the show. Murray J. Simons as a Hebrew, about the most unclean Hebrew comedian in burlesque. Trying to be suggestive, and attempting to follow Emerson's style of handling the "ginger" made his work as infamy as it could possibly be. Harry A. Henshaw, "straight," was pleasing at the time. Henshaw has a splen-

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did voice, not appreciated by the Empire audience. His "Highball" song was well rendered, but the Labor Day crowd were evidently not looking for a refined performance and his good work netted him but a lukewarm hand. Marie Fisher and Julia Sinclair may be tabbed as two of the liveliest women in burlesque, but Miss Fisher was unfortunate enough to be forced to play "straight" to Emerson and this held down whatever she is capable of. One of the most suggestive and disgusting affairs ever produced was the rendition of the "Cubana Glide." Here Julia Sinclair and Joe Emerson gave an exhibition of what they could do in the way of "rag dancing." Both are experts at it and they certainly pleased an audience hungry for anything dirty. It is hard to tell what Miss Sinclair could do if she exerted herself in the right direction, for she is as clever as they come and a hard worker, but some of her contortions in this number would make a "South Side" society belle blush. Closing the first part Miss Sinclair, assisted by Henshaw and several choristers, presented a pantomime dance that showed her a graceful performer. Both are fair pantomimists and the dance is a distinct novelty for burlesque, partly because it is something new and partly because it is clean. The costumes are of the average and the numbers are well selected. Frank Dobson opened the olio in blackface and his eccentric dance secured him fair applause. Kaufman and Sawtelle offered a character singing and musical act. Mr. Kaufman's solos on the 'cello and violin went big. Miss Sawtelle makes a serious mistake in trying to sing straight, but since she has chosen to do so she might provide herself with a more becoming costume. Her Italian and Irish numbers got by but the real feature of the act is the music supplied by Kaufman. Marie Fisher and Murray Simons sang some songs, Miss Fisher continuing her good work. Simons' eccentric dance gained him a lot of applause as did his parodies. The bit of the olio was Prevost and Brown. In a comedy acrobatic turn with a bounding net. Brown showed some of the best side twists seen around here in some time. The comedy is good and went well. The

duet offered something new in the acrobatic line. The finish in "one" kept the crowd laughing till the stage was set for the burlesque. This is called "O'Fellow and Desdemona," with Arthur Putman and Victoria Sawtelle in the title roles. It affords numerous opportunities for good legitimate laughs. Simons, with more to do in the first part, partly redeemed himself here, but still kept close to the line. Frank Dobson put over a number of good hearty laughs. Emerson was a scream and there was no necessity for whatever vulgarity he used, for the bit would probably go much better if cleaned up. With Simons as a comedy partner he made good all through. Arthur Putman as "O'Fellow," had little to do, but did that well. Henshaw as Igo, a messenger, carried his part to success. Near the finish Julia Sinclair tried to do a "cooch," and in this went away out of her line. When it comes to wiggling she should take a back seat. What she showed was an amateurish attempt to be suggestive, but she appeared silly and should leave this work to someone more suitable. The old burlesque prize fight taken from the "Follies of 1908," was fitted in with Emerson and Joe Brown as the principals. This brought the house to their feet and caused a continuous laugh. The numbers in the burlesque are of the magnetic sort, and the costumes like the first part is of the conventional type. This show displays some real chances for good clean comedy, but for some reason or other the company with a few exceptions lean toward the suggestive, and the way they handle it is not going to shatter any records. "The Moulin Rouge Burlesquers" could be as funny as the funniest, for the people are there but they make the mistake of trying to be "spicy" instead of comical, and the result is a very disgusting performance.

O'CONNOR.
EUSON'S (Shi J. Euson, mgr.)—"The Follies of the Moulin Rouge" is now in its third week, having opened at Toledo and played last week at the Alhambra. Charles Howard is featured and the company is a very satisfactory one. The performance in all is not likely to prove the best in the Wheel by any means, but in its present form it can hardly fail to be pronounced satisfactory. The scenes are laid in Paris and New York. The same characters are seen on both sides of the water. The Parisian flavor is lacking, excepting in the title. Charles Howard has the major portion of the comedy and is amusing at all times. He has a new song, "Foolish Questions," by Ben Jansen, which is taking numerous encores. Henry Nelson is second comedian, and has the role of a German waiter. He is acceptable. Sammie Brown and John B. Wilson are better "straights" than are generally seen in burlesque. Brown leads several numbers nicely, while John B. Wilson appears at his best in a number with Ida Emerson. Miss Emerson wears four gowns during the performance—four wonderful creations. She leads a number in each act. Jennie Austin has a number in the last act, "You've Got Me Going, Kid"—rather a disappointment. She looks so attractive the audience is led to expect too much. La Estrella, assisted by Enrique Garcia, does some Spanish dances which are featured. Bessie Pardue's "Eight English Roses" dance in each act and are seen in connection with the chorus. They greatly strengthen the performance. Howard is still doing his "screener" number, but this year assisted by Dorothy Hayden, just as clever as her predecessor. Powder and Chapman offer a singing and dancing act between the scenes of the first act,

and the Three Juggling Bannons do their specialty in the last act. They handle Indian clubs skillfully.

WILSON AVENUE (J. G. Burch, mgr.; agent, William Morris).—Bill 2-5: Matus and Maxette, featured, scored as usual. Terry Twins first showing around Chicago and well liked. The comedy boxing brought round after round of applause. O'Farrell, Langford and Co., in "The Lawbreaker," unsuccessful attempt to combine comedy with blood and thunder melodrama. J. W. Harrington, mimic, stories and songs. He described a scene in the New York Central depot. New York, and spoke of trains going east and west. Ioleen Sisters, wire walking and shooting. Ioleen. One hangs from the wire and does some fancy shooting while head downward.

GARFIELD (Schafer Brothers, mgrs.; agent, Frank Q. Doyle).—Opened 2. The bill up to 5, excellent one when the price, ten cents, is taken into consideration. Libby and Trayer, headline, sang well. That audiences in these houses appreciate high grade entertainment was proved by the applause given their singing. Ferguson and Mack, knockabout comedians, loudly applauded for burlesque acrobatic act. Dialog goes badly, as Ferguson cannot be understood. Frankie La Marche, made up as "Buster Brown," and with a dog representing "Tige," gave imitations of Chauncey Olcott, Anna Held and Lillian Russell. Her efforts were well received, though depending largely upon the dog. The Real Quartet gave the usual act of colored organizations.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Bill 2-5 drew big business. Ziegler Brothers, acrobats, good. Farley-Prescott Trio, all right when dancing. Madlyn Journe, soulful, average. David Porter and Co., in a poor sketch, poorly played.

KEDZIE AIRDOME (Wm. Malcolm, mgr.; agent, W. V. A.).—Kedzie Airdome is on W. Madison Street. It is one of the best of the smaller houses in Chicago. One side of the Airdome is a flat building. The house was packed to capacity the other night and adjoining building held as many deadheads as the house itself held patrons. The Airdome has no top-covering. The management probably gives out rain checks in case the elements rule against the performance. Cycling Zanoras opened the bill with some of the best tricks on the wheels shown around here in some time, finishing a big bit. Dainty Margaret Ryan, a little sonnet, came next with some songs that passed the danger mark. Miss Ryan was probably handicapped by the conditions. She would go much better in a theatre. Fay, Coley and Fay, in their blackface offering, delivered some good songs and good comedy to an appreciative audience, scoring strongly. Maeder's Eight American Musicians would make a very good orchestra for a dance. No idea of appearance and some poor selections caused the act to drop hard. Granville and Rogers were the one big hit of the program and forced to make bow after bow, finally leaving with a comedy speech. The Airdome plays three shows daily at 10-20.

CRITERION (Abe Jacobs, mgr.; agent, W. V. A.).—Empire Comedy Four, Vittorinia and Ovid Galtimberti, Adams and Alden, Olive Vall, and Van Hoven, who were seen at other houses recently, again Coupt De Butts and Tossell, and Musical De Fays.

HAYMARKET (William Newkirk, mgr.; agent, W. V. A.).—Willy Pantier Troupe and Doherty Sisters, featured. Both fine. Grace Cummings and Co., Jimmy Connery, Rome and Ferguson, Thomas and Payn, Mack Howard, and Wilbur Ennis, complete.

COLUMBUS (Weber Brothers, mgrs.; agent, Coney Holmes).—Brace Eyer, Coast, McFarlane and Company, Frank & Frank, Ashuer Sisters, Edith Stanley and Porter Norton.

SCHINDLER'S (L. S. Schindler, mgr.; agent, Charles H. Doutrick).—Elden and Clifton, Otto Feicht's Quintet, Burton and De Almo, Roy Weed, Glenn Burt and Delavan Brothers.

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Elwood, Le Barth, Bennett Sisters, Vou Ars, Levine and Levine and Frozo Trio.

SITTNER'S (Paul Sittner, mgr.; agent, Charles H. Doutrick).—Dr. Carl Herrmann, Emmett Brothers, Barr and Evans, Eddie Gray and Company, Forrester and Lloyd and Anglo-Saxon Trio.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Great Caesar & Co., Davies and Cooper, William Rath and Company, Crawford and Goodwin and Stanley and Foss.

CRYSTAL (Schafer Brothers, mgrs.; agent, Frank Q. Doyle).—0-8: Washlund and Tekla Trio, Boula Sol and Company, Bunchn and Alger, Gordon Merryweather and The Seawards.

THALIA (Thomas Murray, mgr.; agent, Charles H. Doutrick).—Cook, Boyd and Company, Garry Owen and Company, and "Four Jig 'Em Ups."

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SANS SOUCI (G. B. Mills, mgr.; agent, Frank Q. Doyle).—Drakos Dogs, Clifford Dempsey and Company, Shewbrook and Berry, Prof. Wassman, The Harrahs and Francis Murphy.

ARCII (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—0-8: Dunbar and Turner, Leonzo, Great Iktazar, Alfred Anderson and Frederick and Kirkwood.

HAMILTON (Leuders and Anderson, mgrs.; agent, Frank Q. Doyle).—0-8: Virginia Warblers' Quartet, W. H. Van Dorn and Company, Harrison Bros., Eltryn and Farrell Company, Ferguson and Mack, Marie Doyle.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Crawford and Goodwin, Le Ora Venet, Turno Homecker Trio, Eddie Kane, La Petre and Company.

FRANKLIN (Gibst & Bechman, mgrs.; agent, Frank Q. Doyle).—0-8: Kent and Wilson, Thatcher and Thatcher, Kerrell, Dancing Dupars, Madlyn Journe.

PEKIN (Robert Mottis, mgr.; agent, Frank Q. Doyle).—0-8: Silent Tait and Almee, Chief White Horse, Oozy Smith and Picaninies, Leoni and Leoni, Ed. Tolliver, Glva-Dam Quartet.

PALAIS ROYAL (J. F. Ryan, mgr.; agent, Frank Q. Doyle).—0-8: Samuels and Chester, Gerta McKenzie, Leo Beers, Griffin Sisters, Mildred Le Roy.

ASHLAND (A. E. Weldner, mgr.; agent, Frank Q. Doyle).—0-8: Farley Prescott Trio, Frank Walsh, Hernice Howard and Co., Great Figaro, Mack Sisters.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—0-8: Watson and Dyer, Crown Comedy Co., Nick Parker, Addie Lynnore, Wilson and Wilson, Ethel Fetterer, Moss and Frye, Ray Samuels.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—0-8: Lighthawk Bro., Florence Whitman, Sarah Sedalia, Eugenio Wood-Scene, Madge Clinton and Pickles.

ELITE (Michelstetter Bros., mgrs.; agent, Frank Q. Doyle).—0-8: The Midgieys, Blanch Knier, Mable Blaine, Barlow and Nicholson, Holsler Sisters.

JANET (Harry Hyman, mgr.; agent, Frank Q. Doyle).—0-8: Monty and Rose, Ella La Page, Wright and Andress, Dick Miller, The Monroes.

Sidney Brantford, a son of Tom Brantford, and Arthur Gasch, a brother of the Gasch Sisters, are working on a new act to be called "The Two Vagabonds," which will have its initial presentation September 13.

The Celtic Three, a new combination, consisting of Sam Barton, Billy Allen and Billy Maher, arrived in Chicago Monday morning from the northwest.

The Arena at 60th and Halstead, an airdrome, was closed very suddenly last week. Artists

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A GREAT BIG, BIG, BIG HIT

WHO?

HANK VIOLA B. BEVAN BROWN HARRIS BROWN

"SAME OLD ACT"

engaged to appear there could not locate the manager.

The Hamilton, at 68th and Halstead, opened 4 under the management of Leuders & Anderson. It has a seating capacity of 800, and will play five acts, booked by the Chicago Vaudeville Managers' Exchange.

John Conslidine was in Chicago several days recently, leaving Tuesday afternoon for New York. Fred Lincoln, who came here with him, remains all week, and will seek a Chicago theatre for the firm.

Pauli and Kent are here rehearsing a "girl act" with special scenery and costumes, which will have the title, "A Night in the Orient." It will be by far the most pretentious thing they have presented. The act will have twelve people and will play the big time. Pauli and Kent arranged the production, wrote the songs and put on the dances.

Paul Goudron will go to New York shortly. He will be away about a week.

The airdrome at Kokomo, Ind., has arranged to secure vaudeville through Coney Holmes, and when cold weather comes the bills will be transferred to the theatre.

Billy Flemen is putting out a new act called "The Belle of Saratoga," with eleven people featuring Violetta Suratt. The piece will be under the direction of Harry Weber.

Schindler's began playing two shows a night this week instead of one show a night, as in the past. The house was crowded for the first show Monday night, but the crowd was slim for the second.

Evelyn Grey, formerly the topmounter of the Watson Sisters, has deserted the profession for the millinery business and is now manager of the professional department of the Stevens Millinery Store.

Ethel Robinson is displaying a novel diploma on her desk given to her by the Alberta and Provincial Exhibition for being the best "jollier" in Alberta (wherever that is). It is signed by Chas. Ox and Walter Cow.

Rosalie Mackenfuss has secured the booking of Orpheum, Tampa, Fla., for the Inter-State Circuit.

Jack Yee is preparing a new girl act for vaudeville. He will call it "The High Life Girls."

The Labor Day business was big in all the theatres. The numerous vaudeville houses had capacity matinees and the night business was generally good.

The Main Street at Peoria, Ill., opened this week with seven acts on the bill. Ray W. Snow, "the man about town," is one of them.

Nick Parker went to sleep on the street car Monday night. Some one nabbed his grip containing wardrobe. He was on his way to a club, where he was to have played. He did not appear on that night as a consequence.

Daly and O'Brien left this week for New Orleans, where they open next week.

F. A. Mills, the music publisher, was in Chicago this week.

James DuVries, brother of Sam DuVries, the Chicago booking agent, died of diabetes at his home in Grand Rapids, Sept. 2.

Mr. and Mrs. Jack McGreavy were the first act to receive contracts from the Walter Keefe agency. The act is booked for 20 weeks.

Orth and Fern opened 6 at the Orpheum, Rockford, beginning a term of ten weeks over the Keefe time.

The Baeder-Lavelle Trio and Melburn McDowell and Virginia Drew-Trescott have received contracts for ten weeks from Keefe and Humphrey.

Ah Ling Foo, the Chinese magician, has received contracts for thirty weeks from the Western Vaudeville Association.

The Jeffers, Saginaw, Mich., formerly a legitimate house, has changed its policy to vaudeville

and is booking through the Western Vaudeville Association.

Eddie Hayman has booked the Four Musical Hodges for fifteen weeks over the Association time. Hayman has also given contracts to Keno and Lynn, Roland West and the Chadwick Trio for from six to twenty weeks.

Jake Sternad has launched another act making fifteen owned by Sternad. This particular one is called "The Yip Center Girls," led by Alma Russell and Murray K. Hill.

Herbert Brooks is preparing to take a vaudeville show on the road playing one-night stands. In the northwest, upon completing his present vaudeville trip of ten weeks over the Paul Goudron time.

Coney Holmes has booked Margaret Ryan over the Inter-State Circuit.

The new rathskeller under the Empire opened last week, and has been playing to capacity business at all shows. Hence the Quaker Oats smile that Manager Herk is carrying around.

Gabe Nathalin has been appointed manager of the professional department at the Ted Snyder Chicago office. Rennie Holmes has replaced Frank Clark as general manager.

The Saratoga Hotel Cafe opened its fall season last week with a packed house and plenty of talent. Jake Sternad was master of ceremonies and the "song pluggers" were busy.

The Terry Twins have returned from a successful trip over the Pantages Circuit to open on the Morris time.

Floyd Mack and Mabel Erzinger were married in St. Louis last week.

Amata, the mirror dancer, opens at the Wintergarden, Berlin, Oct. 1.

One of the principal subjects of comment this week is the scarcity of acts. Two months ago good acts were in abundance, but this week the agents are having their hands full getting their bills out.

Deda Walker, who has been ill all summer with nervous prostration, has been taken to the country by her relatives in the hopes that her health may be regained.

George Bedee, prominently identified with Chicago parks for several years, is able to be out again, after an illness.

Louise Willis, late of West and Willis, has rejoined "The Candy Kid."

Sam B. Wilson, who has been playing vaudeville houses around Chicago during the summer months, will join "Pinky, the Pinkerton Girl."

Walter De Ora has resigned his position in the office of the Chicago Vaudeville Managers' Exchange.

Octavia and Warne went to Des Moines for the first half of last week and the act was so well received they were held over for the last half. It was the first appearance in this country of the Australian team.

Onetta, the Dervish Whirlwind, and Tom Brantford, the Human Band, start on the Inter-State time 20, opening at East St. Louis.

SAN FRANCISCO

VARIETY'S Western Office,
2064 Sutter St.

By LESTER FOUNTAIN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Hyams and McIntyre, headliner, split honors with Geo. Anger and Co., holdover. Hyams has an inimitable way of his own of handing out comedy which proved irresistible. Miss McIntyre is a chic little body and carried off an even share. Her songs, especially "Sh—for Shame," took the house by storm. Hyams and Johnson got away nicely at first, but fell hard on their "baby" make-up. Cunningham and Marion, in "An Acrobatic Talker," in a bad spot, took too slow in coming to the point. They should do more work and less "gagging," but well received. Rose

4 REAL HITS 4

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Isn't he cute! Swat slowly amuso. It's a sorstich sfeather I slove amy abill sbest. Sheep off the sgrass. Oh! you skid. Swat the smatter!

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3 HANLONS 3

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Royal and her horse, "Chesterfield," highly appreciated. Among holdovers: Carson and Willard, "Bathing Girls," Thalia Quartet, fall opening. **NATIONAL** (Zick Abrams, mgr.; agent, S.-C. W. P. Reese).—The National back in form with a program somewhat up to its accustomed standard. The Roehrs, cycling, "Loop the Loop," proved novelty and held the audience. Barney Wood, in a neat Roman ring act, well received. Clarence Slaters failed to soar above the average "sister" team. Mitchell and Caine passed as the laughing hit, with a bunch of slap-stick nonsense, well put over. Murphy and Whitman Co., scored heavily in their comedy offering, "Election in Cob Center," all the principals doing clever work, and the many amusing situations were neatly handled. The setting is most artistic and appropriate. Vera De Basilio got away with a flying start on her opening song. Her imitation of the violin was cleverly handled and called for several repeats, closing strong. Pritskow and Blanchard, in "A Mixed Affair," appropriately billed. The act is a conglomeration of good singing and foolishness, but the finish of the act verges quite broadly and should be changed. Pictures splendid.

WIGWAM (Sam Harris, mgr.; agent, S.-C. W. P. Reese).—With the exception of a couple of weak spots Manager Harris had an exceptionally strong offering for the week. Chas. Mack and Co., in "Come Back to Erin," headliner, proved especially pleasing. Cogan and Bancroft, skitatorial comedians, passed by a narrow margin. Scott and Davis, in a singing act, made a lot of noise and outstayed the limit. May Nannery and Co. (New Acts); Harry Taylor, billed as "composer, singer and comedian," is taking a good deal for granted. The greater portion of his act is consumed in reciting his experiences in England. His selection of a "coon" song for an opener is very poor taste. Taylor should do straight singing instead of trying to tell funny stories. The Three Ernesto Sisters, clever wire gymnasts, went well throughout. The Masqueraders (New Acts).

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S. O. S. Burns).—"Venetian Street Musicians," headliner (New Acts). Ben Byer and Bros., with the emphasis on Ben, who proved to be one, if not the best trick cyclist seen here this season. His work is of a rapid fire order and no time is wasted. The act closed strong. Goodhue and Burgess open rather weak, closing with some excellent hard shoe dancing. A banjo solo is superfluous. The Gardiniers and their dog, "Duke," the latter, one of the cast, dressed as a dog, supplied some comedy, dancing and singing fairly; nicely costumed. Chas. B. Carter, Gusie Taylor and Co., have for the "company" a bull dog and a cub bear which only appear for the curtain. The act is rather long. Frank Selma, closed. Alva York, singing comedienne, went big.

PORTOLA (Alburn & Leahy, mgrs.; agent, Bert Levey).—Al Hasard, The Two Joers, St. Elmo, Wyatt Sisters.

GRAND (Alburn & Leahy, mgrs.; agent, Bert Levey).—Ella La Valle, Tony Ridger's Monkeys. **STAR** (Alex. Kiser, mgr.; agent, direct).—Dick Parks, monologist; Armada, violin; Flo Morrison, soubrette; Three Olivera, wire; Olive Reed, ill. songs.

NEW CHUTES.—As a special feature Al Kaufmann, local heavyweight who meets Jack Johnson for World's Championship, 9, will box four rounds Sunday afternoon and evening. Business good.

IDORA PARK (Oakland).—Patrick (Onway's Band, feature. Business good.

Soma's Band will be an attraction here Oct. 25.

J. Bernard Dyllin is singing his new song, "The Naked Sons," a big hit, at the Thalia.

Archie Levy, in conjunction with Ed. Foley, will have the handling of the Industrial Fair to be held at Central Park (Eighth and Market), Oct. 16 to 24 inclusive, under the auspices of the Labor Council.

The big mining exposition at Sonora 27 is being arranged for through Archie Levy.

Harry Leavitt, of the S.-C. forces, will arrive in New York about 21.

Archie Levy will move to new quarters in Powell St. shortly.

The Hague is becoming more popular every day as a rendezvous for the professional.

The Three Kuhns returned from a hunting trip with four deer as the trophy.

Gem Theatre, Marysville, opened 5, booked by O. S. Burns.

James Wood, of the Wood Bros., ring gymnasts, is down with pneumonia in a hospital up north.

The New Majestic in Salt Lake opens about Oct. 3, playing S.-C. attractions.

Siebert and Strauss had a successful tryout at Fisher's Sunday, and are now booked to join Ringling Bros.' Circus.

Loula Jacobs, the bustling outside man for Bert Levey, has secured Dreamland, Redding.

Emil Mayo opens his new vaudeville house in Modesto, Oct. 10.

Geo. Francis, a former actor, was convicted of grand larceny in Oakland, 1, and sentenced to four years' imprisonment in San Quentin State Prison. His wife is supposed to be playing in the east at present.

The stock is hovering over the home of Alex. Pantages.

Fisher's will open with a musical stock 12, on a percentage basis. The productions will be staged by Stage Director Sinclair, and Musical Director Raynes, now with the Princess Co. Prices will range from 25c. to \$1.00. Robt. A. Brackett will represent Fisher's interests.

Manager Ernest Howell, of the Central Theatre will install a combination burlesque and vaudeville show in his house after 12. Nat Fields has been called from Chicago to stage the numbers.

DENVER

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week of Sept. 30: Liddle Cliff, riot; the Eight Madcaps, hit; Ballerini's Canines, very good; Lew Bloom, fair; Frank Mosty Kelley and Co., "Tom and Jerry," went well; Grace Armond.

PANTAGES (Wm. A. Weston, mgr.).—Lonise Kent and Co., very good sketch and cast; Continental Four, did very well; Keit and Demont, comedy acrobats, hit; Lawrence and Edwards, "The New Alderman," excellent; Farley and Clara, a and d., good; Marguerite and Adriel, acrobats, nicely. The deal to use Elitch's Gardens for the William Morris shows has fallen through as Walter Seely failed to make good his appointment with Thomas Long, manager of the Gardens. Morris was to have taken possession Labor Day.

HARRY X. REAUMONT.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,
69 Summer St.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Florence Holbrook and Cecil Lean headlined, excellent and novel; Violet Black and Co., fine

farce; Great Westin, impersonator, good; Langdon and Byros, good; Three Bohemians, musical, ordinary; Carl and Victor Pederson, aerial act that is new; Otto Bros., good; Three Melvins, acrobats; Cook and Sylvia.

HOWARD (Jay Hunt, mgr.; agent, Joe Wood).—"Sam Devere's," also Mous de Witt and models; "Watermelon Trust," Gardner, West and Sunshine, Lambert Trio, Le Barge, musical novelty; The Siddons, Jimmy Hussey, Scottie Provost, good Scotch act.

GAILETY (Geo. H. Bateheler, mgr.).—"Star and Garter Show."

COLUMBIA (H. N. Farren, mgr.).—"Town Talk," with Esther Powers, dancer; James Mullin, Sam Hearn and Blanch Latell featured; Perrelli vs. Jack Pully, wrestling card, Wednesday.

AUSTIN & STONE'S (J. J. Comerford, mgr.; agent, direct).—"Giovanni's Cockatoos and Monks, Capt. Jack Waters, diving; Miraldo and Monetti, Italian musicians; Williams, ventriloquist; Harris Trio, sketch; Wm. Landers, monolog; Tom and Gerlie Moya.

PASTYME (F. L. Browne, mgr.).—Tom Donnelly, comedian; Bert Spears, Grace Holcome, Eleanor Mack and Chas. McNaughton, singers.

LEXINGTON PARK (Last week of season).—Laura Howe, excellent songs and stories; Mile. Chevan and stallions; Fluke and McDonough; Four Musical Locusts.

NORUMBEGA PARK.—Tebow's Cats; "Battle of Too Soon"; Beauchamp and Fontaine, gymnastics; Crenyon, ventriloquist; Quigg and Nelson, comedy musical.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Marie Dressler is at the head of a well-balanced bill which met with general favor without reaching a very high standard. Those who remember the buxom Marie in her last show found nothing very different in her vaudeville offering, but there was plenty of it to amuse. "At the Waldorf," well received. The piece is well put on, the dressing attractive and most of the music catchy.

Howard Truesdell and Co. put over a real big hit in the new sketch, "A Corner in Hair." It is another one of those "Billy's Tombstone's" sort of sketches, with plenty of action and bright dialog. Bowers, Walters and Crooker as usual got a big share of the laughs. Arthur Rigby had some new talk which he handled in good shape and won favor with. Al Rayno's Bulldogs were just as big a hit as when first seen here. Mattie Lockett pleased with her impersonations, and Louisa Guertin filled in the opening position well enough with trick jumping.

TRIOCADERO (Charles Cromwell, mgr.).—A lot of the snip and ginger missing from several of the burlesque shows which have been seen along this way so far this season must have been grabbed wholesale by Pat White and crowded into the first part and burlesque of the "Pat White and his Gaiety Girls" show. The show is just full and overflowing with speed and action from start to finish.

After almost three quarters of an hour of it in "Casey Among the Stars," the first part, when the entire company was going at a two-minute clip. It was not to be expected that the same pace would keep up through the burlesque, one of the real old-timers called "Doctor Dunn Outdone," but it did; and if there was anything left in that bunch of girls when the curtain rang, down, they deserve the long-distance medal. This goes double for a sextet of "ponies" that for hard work can be placed right out in front of any bunch that has been lassoed by any burlesque show.

Speed must have been the one point in view when White put this year's show together. The first part is new and bright from curtain to curtain. White has the one comedy role throughout the show, but never stops the action of the piece long enough to give room for the "one-man show"

complaint to be charged. The rise of the curtain finds twelve chorus girls in action and the members of the entire company are introduced, each with a change of numbers, giving the show a snappy start and with the appearance of the "ponies," on their toes every minute, there is hardly a chance for the show to fall down. White had the house from the very instant he stepped on the stage, and he never lost them. Even when the time-worn "Blow the Horn" hit was introduced near the finish of the first part, the audience didn't stop laughing, and if anyone ever got more out of this old bit of comedy than White did, it must have held up a show somewhere. So entertaining was the show up to the burlesque, that White slipped over the old "Doctor Shoo" with "Rubberitis" featured without easing up the laughs. White does a great deal of "roughhouse" comedy in this part and considerable sloppy work at the soda fountain, but was careful not to interfere with the musical portion of the show, and it almost covered up the principal point of demerit. At no time does the talk or comedy last longer than a minute, and there is a number for every comedy line almost, keeping the girls going like a machine. Some new and effective work has been mapped out for the chorus and those "ponies," giving a scent of freshness about them that is pleasing. Anna Grant, Emma Wagner and Margie Catlin form a trio of principals who fit in right. There is no attempt made to give one much of an advantage over the other so far as individual honors go, all three adding a goodly share. George T. Davis and Sam Green handle straight parts with good results, and Oscar Lewis has a couple of comedy hits which were given satisfactory attention. Tommy O'Neil also gets into the action in one or two of the numbers, and a shapely miss, called "Miss Brown" on the program, wins considerable favor for a bit of club juggling in the first part. White has three corking good numbers, one being "The Hat My Father Wore," and another a medley number in which the "ponies" support, making several costume changes on the stage. The other men have not been forgotten in distributing the numbers, and all of them went through in good shape. There is an olio opened by Margie Catlin and Anna Grant, who put over a fair winter act. One of the features was a pantomime dance by Alvora, the female impersonator, and a woman unnamed on the program. It is a cleverly handled bit. Both principals show some clever toe and fancy dancing. Lewis and Green did well with their familiar specialty, and the Archi Onri Troupe won favor with a mixture of juggling and acrobatics which filled the spot strongly. George T. Davis closed with an ill song number. The program gives Alvora credit for putting on the dances and numbers and he earned a good portion of his salary right there, while it would be unjust to overlook the incidental music other than the popular interpolations, which were arranged by Louis Doll. There is not much wanting in this show. It is possible that White could have arranged something in the way of a burlesque to follow the first part, and yet it might have failed, but he has a good strong musical show and the best bunch of workers seen together in a long time. It is not hard to see the contention of the writer that people patronize burlesque shows to see the women, and a manager who can get the women on that will work and keeps them there, need worry little over the comedy end of his show. "Pat White and his Gaiety Girls" is an ill-fated show.

BLISS (O. M. Ballou, mgr.).—Sheep Camp's "Avenue Girls" furnished the hit this week, offering a two-act musical piece, "In Mexico," which the program states was arranged entirely by Mr. Camp. The program announcement is not adding to the reputation of Mr. Camp, and there must be a considerable amount of work done to the show before it will rank anywhere near the others which Camp has been identified with. In arranging "In Mexico," the author seems to have made an effort to put over something new.

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and in a way he has succeeded, for he has given the preliminary what should be a useful bit of property, but this it cannot be until several portions of it are made over and some degree of smoothness attained. There is a plot to the piece and it reveals the story of two stranded circusmen, who have masqueraded as two birds who are expected to visit the city of Vera Cruz, and have been jailed following their attempt to give a circus performance. The piece has been given adequate stage settings, with several changes of scene and costumes, which average fairly well. There is also the real freak outfit of any set seen. It is a phallic affair, giving the impression that those of the chorus who wear it have not had time to finish dressing, and it is topped off with a headgear of the peach basket variety, forming the worst effect imaginable. If the idea was to make it suggestive, even this point was not reached. Some of the other costumes need overhauling. In the "Yama" costume, some of the girls wore white stockings and others black, and a big woman with a funny voice appeared in black tights which were either pined or looked that way from bandages or something worn underneath. An operatic medley opened the first part and for several minutes there was some of something good, but by the time all the men got on the stage the action took a flop and never rose very high afterward. Camp and Harvey Brooks were the principals and this pair got away with all the honors there were to be had, though the dialog was at no time bright or funny enough to call for more than a few titters from the house. Walter Brower handled a "straight" part nicely, and with Jack Boland, John Carroll, and James Chatham, formed the Peerless Quartet which contributed their best efforts in a specialty in the second act. Two of the quartet were also cast for comedy parts. The second act proved the best of the two. It showed a well-set jail. Not a regular jail, or at least if it was there should be no kick coming from those sent there, for the prisoners were a jolly lot; the Three Dancing Sunbeams did some acrobatic dancing and a bunch of scantily clad bathing girls, headed by Dora Davis, who sings Julian Elling's "Don't Go Near the Water," were turned loose in the jail yard, and Shep Camp introduced his "big" number, "Fuzzy Wuzzy," worked to a finish and supported by the chorus. Anybody ought to be glad to be put in a jail like that, even though the girls have no claims on the beauty or shape championship. Following the first act, Camp and Brooks worked the old Billy Watson stuff, "A Ticket or a Squallum" in front of a circus tent drop, getting some comedy. There is a song here which went over in good shape, marred only by the use of a filthy verse by Brooks. Camp is unusually mild in the "Fuzzy Wuzzy" number, but has some good stuff with a loaf of bread and pulls that moth-worm "apits like a quarter" gag. The third scene shows the interior of a circus tent where specialties are introduced by the Sunbeams, the Demos, who have a good act on the rings, and Promose and Holloff, acrobatic clowns, all of which pleased. There is a "prop" audience used, and several attempts at comedy, but it is not well handled and the desired effect was not secured. There was some posing by "Mlle. Gnaeloe," who changes her name for this number, adding nothing. The show is shy on female principals. Mona Raymond does all she has to do very well and looks well all through the show. The numbers led by her and Dora Davis, a shifty little bit of a girl, would have been satisfactory with the chorus working at its best, but the two or three others who are programmed as principals have little of importance, and do that little without gaining any particular attention. Shep Camp probably had an excellent idea for a show when he started to arrange "In Mexico," and with a few weeks on it he could make it rank well up with the average. It cannot be placed there in its present shape.

LIBERTY (M. W. Taylor, mgr.).—White and Sanford, Villere and Wagner, De Haven and Whitney, Sam Barton, and Harmon Miniature Circus. Pictures.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—Lacourte and La Rue, Reed and Forrest, (well liked), (the) Sander, John O'Brien, Whitney and Bell, James Dilkes, La Rex and La Rex. Pictures.

LUBIN'S PALACE (Isador Schwartz, mgr.).—Kerry and Whitford, Cole and his dogs, Tim Matthews, Baker and Doyle, Michelangelos, Musical Caters, The Lanes, Harrison and Moor. Pictures.

CASINO (Ellas & Koenig, mgrs.).—"Jersey Lilies."

GAYETY (Eddie Shayne, mgr.).—Rose Sydell's "London Belles."

HIPPORHOMIE (M. W. Taylor, mgr.).—La Belle Auto. In a thrilling drive down an incline in an automobile was the feature. Wolff's Stallions, Wormwood's Dog and Monkey Circus, the Labbeles, Dealy Sisters, Carpenter and Reilly, and Bailey and Tears.

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Margaret Moffatt and Co., in "Awake at the Switch," and Kate Watson, Gus Cohen and Co., in "The Hoosier Girl," rival sketches, are the best of the bill. The best of Miss Moffatt's support is contributed by Claude, a real live "page." Ollie Young and Brothers were announced, but instead of the hoop rollers are the Porters, gymnasts. The balance of the cards are Eldora and Norlin, comedy jugglers; Julia Frary, comedienne; Avery and Hart, black face; Elmer Tenley, comedian; Stepp, Meltinger and King, musical.

STANDARD (Leo Reichenbach, mgr.).—"The Empire," good vehicle. Fred Mace was the first to play the part of the empire in St. Louis. **GAYETY** (O. T. Crawford, mgr.).—"Golden Crook." Ida Grind, Billy Arlington, Frank Barnard and others have a fair chance.

FOREST PARK HIGHLANDS (J. D. Tippet, mgr.).—Last week of season. National Quartet, Juggling Normans, Du Ball Brothers, Fernandez and May, Carberry and Stanton, Cavallo's band. **CENTURY** (E. Short, mgr.).—"The Golden Girl," with Jimmy Luce and Marie Flynn, supported by Mina Davis, Franklin Farnum and 40 others, is the first booking of the season.

GARRICK (Dan S. Fishell, res. mgr.).—Bert Williams, in "Mr. Lord of Kool," gives every promise of making good alone, his first effort without George Walker. The show comes with real music, and comedy of just the Williams' brand.

GRAND OPERA HOUSE (Charles Wallace, mgr.; agent, Orpheum Circuit).—"The Unex-pected." Brothers Dierck, equillibists; the Kel-los, jugglers; Vera Berlin, violinist; Fred Gilman, comedian; Myers and Rosa, lariat throwers, and Joe Kinney, Ill. songs.

NOTES.—"The Golden Girl" at the Century. "The Girl Question" at the American and "The Empire" at the Standard. Hough, Adams and Howard are all over the place this week. Bob Jewell, a St. Louisan, of Jewell and Jennings, has gone to Chicago to start on a western vaudeville tour. H. Spearman Lewis, who is planning a lecture course, gave his travel talk on Panman at Suburban Garden, Sunday and Monday nights. Gladys Eymann and Clarence Munro are two St. Louis beauties in "The Golden Girl."—"Pinkey, the Pinkerton Girl," at Hav-ill's and "The Yankee Doodle Detective" at the Imperial are camping on each other's trail this week.—When the Suburban Garden regular season closed, the most historic summer stage in St. Louis was darkened. It will be replaced by a new \$300,000 pavilion and the entire garden is to be rebuilt before next summer.—John Havlin spent Monday and Tuesday in St. Louis confer- ring with Frank Tate as to the change of book- ing at the Imperial where Stair & Havlin com- binations close Oct. 15, after which a stock com- pany will be put in.

AUSTRALIA

By MARTIN C. BRENNAN.

TIVOLI.—After a New Zealand record season, Chung Lulu, Fungus made a reappearance here last week. The conjurer brought a new stock of tricks, even more marvelous than his opening routine, and overflowing houses testify to their value. R. H. Douglas, monologist; Three Laurels, acrobats, and Stewart and Lorraine, all very good. Also Clasic Curlette, Elliott Sisters, Ted Kalmann, Maud Pauling, Rochford and his hoppers.

NATIONAL.—The management were lucky enough to secure a strong American act which "blew in" a week or two ago. In Deaves' Marionettes the Brennan house has secured the greatest drawing card since it started. The man- nings provide a great show. Showing here are Bovis and Darley, Jack Kearns, Gordon Wilson, mimalc; Athos, trick skates; the Moramba and many more.

STANDARD.—Will Robey, "the elongated shrick," gets the laughs here, and the Driscoll Boys are close up. Also Marsden Bros., Jack Ralston, Meutle McDonald, Dora Dale, Ade Roberts, May Reid and Peg Williams.

OPERA HOUSE (Melbourne).—Australian Dar- tos, Florence and Lillian, Fred Bluet, Blake and Grandy, Will James, Malvena Moore, May Lewis, Chuprevall, Louther, and Lawson and Nanton, the laughing bit of Gaiety.

GAITY (Melbourne).—Gertie Johns, serio; The Australs, sketch duo; Melrose and Mengles, Gale and Saddle, Madame Dand-a something (a char- acteristic Russian appellation), and large bunch.

TIVOLI (Adelaide).—The new Rickardshau show opened to fine business last week, but it will take a big effort to make this year's season- ing are Cassell's Dogs, Sprightly Sisters, with Graham and Dent in close attendance. Others are Maud Florence, the Wheelers, Maher and Williams, Tom Dawson, Marlowe Sisters, and Eva Lee and her "Micks."

EMPIRE (Adelaide). The Bernards, Sokama and Mers, Eva Hines, Hor, Thudall, Bruce Drysdale, Ted Stanley and hoppers.

NOTES. Bovis and Darley leave for England next month. Their ultimate destination is Amer- ica, which they expect to visit early in 1910. The act is recognized here as one of the finest. Walter E. Deaves, whose monomelic act has caused a furore in Sydney, thinks Australia a great show country, and in the near future pre- dicts great things for this continent. The time is almost ripe when any number of "blow in" acts. If they are good—may secure plenty of work.

Ivy Galliard, of the Sisters Galliard, an Australian act, died last week. Ever con- tracted in the east was the primary cause of death.—Will Robey, "the narrier feller," may wander Americawards shortly, and many more acts are only too anxious when things improve financially. Merton and Rydon, an English act now on the Rickards Circuit, are casting long- ing glances at the States.

There could, no doubt, do well on the smaller time. Miss Merton was the first to introduce the spotlight here, though it had previously been done in New Zealand by another artist.—Harry Houdini is booked over the Rickards Circuit. The act is only a large salary.—Frieze and Revest, the "cozy" act which appeared here some time ago, are to be represented in J. C. Williamson's next Xmas pantomime. The act works under the name of Green and Wood. Tommy Burns, the ex-cham- pion puglist, is touring New South Wales. This week he shows just outside of Sydney in con- junction with the sister Entertainers, a new and professional body of successful artists.—Another act that is booked for America next time is Lasso, a "straight" juggler, who is ranked amongst the best. Pollard's Juveniles are being reorganized for a tour of the east. It is on the boards that America may be included in the trip. John Houdini, one of the best known show- artists died this week. "Old man" Wilson, an- other artist in the same line, predeceased his confere by a few weeks. The latter left three sons well known to vaudeville: Gordon Wilson, Ernest Pitcher and Frank Hawthorne (the lat- ter now in England or America).—Particulars of location are sought by relatives and friends of Dan Mahumby (the of the "ambure" hair), who was last heard of in Philadelphia. Mahumby is in the business with his wife (whom he married in America), but whether under his own name or otherwise is not known. His mother, Teddy Kircloony and Billy Williams are seeking in- formation, and any news may be forwarded to me.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris Show; agent, U. B. O.).—John T. Kelly and Co. in "The East-

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est Guy," laughing hit; Blockson and Burns, bur- lesque acrobats, funny; Atlanta City 4, went big; Lola Merrill and Frank Otto (New Acts), excel- lent; Howell and Scott, scored; Kelly and Bart- lett (New Acts); Boulden and Quinn, musical, well liked.—CRITERION (W. A. Barritt, mgr.; agent, Louis Wealey).—"A Night With the Poets," artistic; Friend and Downing, hit; Orville and Frank, equillibists, very clever; Will J. O'Hearn and Co., Wilson and Faust, good; Mlle. Orvelia, wire.—STEEPLECHASE PIER (E. L. Perry, mgr.; agent, Rudy Heller).—Martine, serpentine dancer; Carmelo's Living Pictures; Howard and Linder, Cavana, Grace Orman, Charles Leonard, Emmett Welch.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, direct).—Adie Castillo and House, Lorrell, wire; Joe La Fleur, Lawrence and Sylvester, Winston's Souls, Steve Mingo, Griffin.—STEEL PIER (R. A. Both- well, mgr.; agent, direct).—Murphy and Gil- son's Minstrels. I. B. PELASKI.

ALTON, ILL.

LYRIC (W. M. Savage, mgr.; agent, W. V. A.).—Washington and Jones, colored, scored; m. p. NIXON (J. A. Swanton, mgr.; agent, Donald son).—Vogel and Wandas, German comedians, good; Richards and Harris, pleased; Baby Lynn, fair; m. p.—BIOGRAPH (E. W. Brill, mgr.; agent, Weber).—Howard and Turner, good; m. p. L. C.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent, William Morris; Monday rehearsal 10).—Mr. and Mrs. Danny Mann head the bill in "Mandy Haw- kins," pleased; Billy Nichols, initiator, hit; Geo. Georgians, ride shot, excellent; Joe Eckel and Minnie Dupree, dancers, good; Fred Welcome, hand balancer, very clever; the Charles Bordley Trio.—"A Musical First Part."—ORPHEUM (E. U. Bishop, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—The Cora Younghood Corson Sextet, scenic and musical novelty, took exceed- ingly well; Connors and Edna, s. and d. good; Mildred Morton, vocalist, hit; Frank Hale, eccentric comedian, excellent; Ethel Barr and Co., "An Episode of '61,'" interesting playlet; Graham and Spencer, dancers, very good.—SHEEDY'S (W. T. Ballivan, mgr.; agent, I. B. A.; Monday rehearsal 10).—Warner and Lakewood, "The Scarecrow and the Mole," headliners; the Minstrel Bakers; Tommy Dugan, eccentric;

Brooks and Jeannette, "Fads and Follies"; Glibney and Earl, comedy sketch.—NOTES.—The Great Brockton Fair will be held this year Oct. 5, 6, 7 and 8. Numerous improvements have been made at the grounds, one of which is a new building for the use of the vaudeville artists. The bills are being selected by J. Harry Allen, New York agent. H. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (Michael Shea, mgr.; agent, U. B. O.).—Dazle heads in the pantomime "L'Amour de l'Artist." The act is pretentious and the little dancer has been accorded the warmest welcome. Walter C. Kelly, playing his first engagement since his return from Europe, is the special attraction, and although his material remains un- changed, "The Virginia Judge" is going as strong as ever and taking bow after bow at his close. Franklyn Underwood and Co., in "Dobba" Dilem- ma," have a good comedy sketch, and Charles E. Lawlor and Daughters are close to the hit of the bill in their "Night and a Day on the Side- walks of New York." Saddle Jansen is a pleasing initiator, going big; Collins and Brown are funny Germans, and their blackboard conversation is pleasing; the Viddonians, grotesque comedy musicians, open the show; the Alpha Four, a plea- sing loop rolling and juggling act, closes.—GARDEN.—"The Girls from Happiness" are fill- ing the Garden this week. The two burlesques are going big with an olio including the Great Golden Trompe, Russian singers and dancers. The show is well continued and the chorus is good.—LAFAYETTE.—"The Cherry Blossoms," headed by John Perry, have a good show that is playing to big houses.—NOTE. The Academy m. p. show closed last Saturday night, giving way to melodrama, the regular policy of the house. BUFFALO.

CHARLOTTE, N. C.

AIR DOME (Curt Wiebe, mgr.; agent direct; Monday rehearsal 5).—The Lounge, "The Marriage Question," went well; Fred Laurence and Co., good; Parker and Palmer, wrestling act, scored; Haynes, European handcut expert, applauded.—CASINO (J. Tate Powers, mgr.; agent, Curt Wiebe; Monday rehearsal 11).—Browning and Keene, variety, scored heavily; Kathryn Martin, singing act and character changes, excellent; Peyton, comedy juggling, great applause. LLOYD.

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PEOPLE'S (James E. Fennessey, mgr.).—"The Empire Show." "A Night in a Bathskeller" is given. Tom McRae, leading comedian, is very funny. He is assisted by Tom Nolan and Harry O'Neal. Florence Fontaine and Assie Fontaine lead the women, and they do it well. "Two Pipers," the closing number, is one of the best comedy skits in burlesque. Tom McRae completely surprised the audience with the cleverest comedy lines and the best comedy work that has been heard in People's in a decade. The show is well put on and the chorus consists of sixteen of the best voices heard here in many a day. The dressing is up to the standard and the scenery adequate. The show is a big hit.

AMERICAN (Harry Hart, mgr.; Rehearsal Monday 8:30).—Opening bill excellent satisfaction. Laura Hubert, comedienne, pleased; Clark and Turner, good; McNitt, Koplan Trio, bicyclists, great; Al. Weston, Ill. songs; Carpio, Jap vocalist, hit; Jack and Clair, musicians, excellent; Eva Rockwood, Ill. songs, good; Stallum Trio, aerobats, good; Sperry and Ray, clean sketch; Most Duo, s. and d., good.

AUDITORIUM (W. Canfield, mgr.; agent, Gus Sun; Sunday rehearsal 10).—Dole Halsman and Weber Sisters, clever a. and d.; Wheelock and Hayes, novelty bicycle; Ruth McCabe, s. and d., very clever; Mr. and Mrs. Arthur Wilson, sketch.

STANDARD (E. J. Clements, house agent).—"Cracker-Jacks." "Innocent Girl," the opener, contains much of "The Eastest Way," which went over the heads of the audience because of their unfamiliarity of the original dialog. Billy Hart has a fat comedy part, which he gets away with. Frank Lee, Frank Harcourt,

Jack Goldie and Gilbert Pearson assist him, as well as the parts permit. A rattling good chorus helps La Belle Marie and Ruby Leon in their singing numbers. The closing skit is a "Dr. Dippy" under the name of "Rat Cure Villa."

ROBINSON'S (Harold Moran, mgr.; agent, Cassin Co.; Monday rehearsal 10).—Marie Dixie Warfield, excellent; Dogostinos, clever musical; Llanos, good illusion; Wheeler and Ring, hit of bill.

NOTE.—The American opened 5 at 6 without ceremony, to capacity audiences. The shows will run ninety minutes, commencing at 11 a. m. and continuing until 11 p. m. At one time the crowd which desired to gain admittance was so large as to block the cars and a special detail of police was called out to keep the street in front of the theatre clear and prevent disorder. At 10 o'clock at night fully one thousand people were standing out in front of the theatre trying to gain admittance. The house has a seating capacity of 1279 and all seats are ten cents. None are reserved, no boxes are provided in any part of the house. Fourteen acts are used weekly, seven working in the day during the first part of the week, and seven working in the evening the first four days, and alternating during the last half. The house staff consists of Harry Hart, manager; Al. Weiland, leader of orchestra; Charles Fields, in charge of the stage; Jack Bruhl is property man; and Harry Redmond electrician.

CLEVELAND, OHIO.

KETTIE'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Headliner, Nella Bergen, prima donna, pleases; Four Mullers, novel hoop rolling; Ecker and Berg, musical fantasy, hit; Four Readings, clever aerobats; John B. Hyner and Co., "The Devil and Tom Walker," well received; Dixie Sorcerer, colored, s. and d.; Gavin, Platt and "Peaches," humor of laughter; Thurler and Madison, sketch, "In a Shopping Tour"; Annette Kellermann, second week.—**GRAND** (J. H. Michaels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Toreador Minstrels, headline the bill with an hour's entertainment of good music, dancing and jokes. Helen Stewart, soprano, dainty; Langdon and Covert, juvenile dancers, clever; McGrath and Paige, brilliant banjoists; Louis Grunat, clever whistler; Bond, artistic Spanish dancer; Dean and Baker, travesty.—**EMPIRE** (Hurt P. McCall, mgr.; Monday rehearsal 10).—"The Queens of the Jardin de Paris," with Mile. Minar as the feature. Harry Kolder, LaFour Sisters and Four Turins, dancers, having important parts. The costuming of the show is a feature.—**STAR** (Drew & Campbell, mgrs.; rehearsal at 10).—"The Kentucky Belles" is the attraction. **PRINCESS** (Proctor E. Seas, mgr.; agent, Gus Sun; Monday rehearsal 10).—Wood's Musical Trio, Mexicans and Mexicas, dog act; Dourins and Rawlins, aerobats; Bert Howard, weight juggling; Malone and Dixon, s. and d.; McCann Children, character change.

WALTER D. HOLCOMB.

DAYTON, OHIO.

LAIRIE (Max Hurlig, mgr.; agent, Gus Sun).—Frank Hall, very good; Hanson and Booth, fair; Dwyer, Doneran and Walter Fisher, headline; Hillman and Roberts, good; Bristol's ponies, big. **JEWEL** (Clem. Kerr, mgr.; agent, William Morris).—Felsman and Arthur, good; Darrett and White, hit; Billy Saxton, big applause; Great Gomas, pleasing; Arthur Roaders, Ill. songs.

R. W. MYERS.

EASTON, PA.

ORPHEUM (Fred Osterstock, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Frank Wilson, cyclist; Windell Douglas and Moscorp Sisters, comedy trio; Madden and Fitzpatrick, good skit; El Cato, xylophone, good; Jack and Nudie Leonard and Richard Anderson, in a laughable satire; Suzanne Rocamora, comedienne, good voice, but ordinary act; Redford and Winchester, good.

W. D. RICE.

ELMIRA, N. Y.

MOZART (H. W. Middleton, mgr.; agent, I. B. O.).—Ames and Corbett, clever dancing; Alta Yola, clever; Madden and Nugent, hit; Carroll and Cooke, excellent; Four Magnasus, well received; Fortune Bros., good. **RIALTO** (F. W. McConnell, mgr.; agent, same).—Ashley Sisters, Anna Harvey, Lottie Fayette, Helen Clifford, Louise Barrett, Max Bruno, good. **HAPPY DOLR** (Eric Vandemark, mgr.; agent, same).—Keen-show and Erwin, Harry Green, the Milhaus, m. p. and Ill. songs, good.—**GRAND** (E. J. Toole, mgr.; agents, Verbeck & Farrell, Ill. City, Pa.).—Russley and Rustelle, Frank Wilson, J. J. Carroll, Criegden, Musical Vers, m. p. and Ill. songs, strong.

J. M. BEERS.

ERIE, PA.

WALDAMER PARK (E. H. Suerken, mgr.; agent, U. B. O.).—Bryant, Kramer and Bryant, s. and d., good; Grace Ferrard, comedienne, good.

Morton and Keenan, comedians, good; Costello and La Croix, sketch, hit; Ed and Clarence Hayes, musical, good. **FOUR MILE CREEK PARK** (H. T. Foster, mgr.; agent, U. B. O.).—Gilmore and Moyn, singing and comedy, good; Barney First, dancing Hebrew, pleased; the Four Soul Bros., xylophone, very good; Inniss and Ryan, comedy, hit; Burns and Fulton, dancers, good.—**COLONIAL** (C. R. Cummins, mgr.; agent, Gus Sun; rehearsal Monday 10).—Viola Welch and Co., very good; Cowboy Randall and Co., good; Geraldine McCann and Co., good; Taneau and Claxton, very good; Brown and Brown, pleased.—**HIPPODROME** (A. R. Zautner, prop.).—M. p. and three vaudeville acts. Will open Saturday, Sept. 11; capacity about 500; admission, 5 cents.

M. H. MIZENER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal 10).—Brindamont, handoff king, excellent; Margot Manikins, good; Thos. Curtis, Ella Wilson and Co., comedy sketch, good; Fay Davis, vocalist, very good; Lillian Green and Co., singing novelty; Jordan and Brown, comedy a. and d.—**PREMIER** (L. M. Boas, mgr.; agent, direct; rehearsal 10).—Semon Duo, s. and d., excellent; Harry Hanson, burlesque magician, very good; Miss Brosseau, vocalist, good; Rastus Brown, comedian.

E. F. RAFFERTY.

FORT WORTH, TEX.

PHILLIPS (Ed. Phillips, mgr.; agent, S. C.).—Week 30: Le Roy, female impersonator, well liked; The Trio, De Lacy's, blackface s. and d., good; Daring Darts, balancers; McElroy and Sherwood; Madam Reaux, good.

IKF.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Four dancing Rosedoms, very good; Sam Doty, dialect singer and talker, did well; Jas. S. Helvin and Mae Ellwood, pleasing sketch; Paul Ledroit, hit juggler, did well; Edward Stanley Opera Co., one-act operetta, "Love's Garden," decided hit; Raymond and Caverly, German comedians, caught the laughs; Three Josselins, aerial acrobats. **HIPPODROME** (A. E. Rommfort & Co., mgrs.; agent, M. Rindy Heller, a. and d.).—Frank and Sadie Harrigan, s. and d.; Dave Coston, human scarecrow; Jack Wise, comedian.

J. P. J.

HARTFORD, CONN.

PAUL'S (George S. Hamscomb, mgr.; agent, U. B. O.; Monday rehearsal 10).—Four Huntings, headline, rough stuff went big; Temple Quartet, great big hit; Howard Collinson Trio (New Acts); Thomas H. Ince and Co. (New Acts); Carlo's Circus, just good; Catter and Bondon, s. and d., good; Signor Trovato, violin, riot; m. p.—**SCENIC** (Harry C. Young, mgr.; agent, direct; Monday rehearsal 9).—The Bonds, handoff king, fair; Charles Helley, comedian, good; Octavio Neal, character changes, good; Katherine Ryan and Marlon Marshall, songs, usual hit; m. p.—**NICKEL** (Charles Woodyard, mgr.).—Continuums m. p.; Ill. songs by Frank Broderick.—**STATE**

FAIR (Charter Oak Park; fair, mgr., Walter J. Snyder).—Opened Labor Day with Grand Circuit races in connection; vaudeville features; Nelson Terplane, Kemp's "Wild West," Daredert Dumb, Fearless Grogge, Flying Bolser; paid attendance, closing day, 75,000.—**NOTES**.—With the Connecticut League baseball pennant sure to be won by the Hartford baseball team, preparations are under way for a grand testimonial benefit for the players at Fall's 13. Mike Bonlin and Mabel Little headline the Fall bill that week, and "Baseball Night" is already an assured success. Providence promoters have been in communication with local real estate dealers regarding the purchase or lease of a centrally located property for a motion picture and vaudeville theatre.—**State Fair** at Charter Oak Park served to show that even snake charmers realize the benefit of publicity. A Red Cross Hospital was opened on the grounds and the first patient applying for treatment was the "King of Deadly Reptiles," who claimed to have been bitten by his most dangerous rattler, etc., etc.—Mrs. J. L. Laverone is the Fall appointee to the treasurer of the Fall Theatre in this city.

GEORGE LEWIS.

INDIANAPOLIS.

GRAND (Shaffer Ziegler, mgr.; agent, U. B. O.).—Lasky's Imperial Musicians, spectacular minstrel act; Klein Family, comedy cyclists, skillful and funny; James Thornton, with a long string of crisp new ones; Max Witt's Singing Colloids, a pretty singing quartet; Richards and Montrose, "The College Boy and the Athletic Girl," comedy and acrobatics; Carletta, contortionist, special scenery; Rawls and Von Kaufman, minstrel comedy skit; Irene Romann, singing and piano, pleasing.

EMPIRE (Henry K. Burton, mgr.; Empire Wheel).—"The Lady Inconnu."

JOE S. MILLER.

JAMESTOWN, N. Y.

CELEBRON (J. J. Waters, mgr.).—For the closing week of the season Chester DeVonde and Co. took the honors; the Vivians, sharpshooters, excellent; Veronice and Thirlfalls, aerobats, good; Harvey Devera Trio, satisfactory; Hugh Blaney, songs, good.—**NEW LARIE** (H. A. Deardour, mgr.).—This house opened with Johnny Busch Trio, a scream; Ingram-Kyle Co. in "Coping the Cohn," good; Boris Chalkoff, spectacular dances, good; Jeannette and Barbour, classy slater act.

NOTE.—Capt. Webb and his trained seals held over for the week as the free attraction at Celebron Park.

L. T. BERLINER.

JOHNSTOWN, PA.

MAJESTIC (M. J. Boyle, mgr.; agent, U. B. O.; rehearsal Monday 9:30).—Requested for the season. The headliner for the week was Fred Bond and Fremont Benton, in "My Awful Dad," got lots of laughs; Sonette, violinist, biggest applause getter; Jupiter Bros., were good; Work and Over took six bows on their snappy work; John Neff and Carrie Starr, "The Brainstorm Comedian and the Telephone Girl," got many laughs and were forced to give an encore; Hanson and Miller, in songs and talk, good; Claude

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"STOP! STOP! THE WEDDING." "THE VOICE THAT SAVED THE STOVE."
"SHE BOUGHT A FILE TO CUT HER WEDDING RING."
"THE SONG SHE SANG IN THE SUBWAY." "OH, YOU GIT OUT."
"SHE WENT TO WORK ON HER WEDDING MORN." "DON'T FORGET TO WRITE."
AND MANY OTHERS.
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thrills with novelty and I tell the story of the
brave hero, the beautiful heroine and the brutal
villain—but ask someone who has seen my act. I
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that formerly stood on the street corners and was
called "dippy" by the actors. Perhaps I am! But
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Frederick and his pony, Don, opened the show and pleased greatly.—CAMBRIA (H. W. Scherer, mgr.).—Monte Carlo Girls, 7; Hastings' "Black Crook," 9.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—The Holland Webb Co., romantic sketch, plenty of action; Gibney, Schroeder and Co., in a clever comedy turn; Jarvis and Martine, usual juggling routine, well done; De Monicas, rings, neat work. ALBERT J. STEVENS.

(Continued from page 19.)

LONDON BELLES.

The W. S. Campbell Amusement Co. has apparently planted a good deal of money in this year's offering of "The London Belles." An extraordinarily long list of principals appears, headed, of course, by Rose Sydel. A count of characters on the program gives the total of fourteen, and eighteen girls are in the chorus.

The costuming and scenic equipment appears to represent a large investment, although there are points where the dresses of the chorus could have been improved upon immensely. A particular instance of this was the opening chorus where the choristers wore a collection of full-length gowns, the color scheme of which shrieked aloud with agony.

Rose Sydel, Susie Fisher and Ruth Mildred made a first-rate trio of leading women. All are modeled on the ample scale and had not a few stunning gowns. One worn by Miss Fisher was even more than stunning. It was startling. It was during one of the big ensembles. A flimsy skirt just covered (or did not cover) her from the waist down, and beneath was outlined with complete frankness the sturdy legs of the wearer encased in pink tights. The audience expected her to break into a crouch movement every minute.

A military march made the finale, led by Miss Sydel in skirts, while the chorus showed itself for the first time in tights. A tableau at the finish was a tremendous applause getter. Strips of red, white and blue were suddenly unrolled, and as the chorus grouped themselves at the back of the stage the colors took on an exact reproduction of the American flag. Even though a red fire finale, it worked a welcome novelty into the time-worn schemes.

Johnny Weber is principal comedian. He makes a capital "Dutchman," and was clean in his fun for the most part. But there were exceptions. Several bits of dialog were a good deal too strong for the Gayety audience (Gayety, Brooklyn, Sept. 4). Any manager who had counted the number of women in the house would have censored half a dozen of the speeches.

Jimmie Brennan went through the first part as a "cissy," a character which is now pretty well conceded to be offensive. Brennan played it in the way to make it so. One bit of his humor was a speech to the audience, describing the next week's offering at the Gayety in the form of an announcement. If such a thing has to be

done it should be the business of one of the "straight" men.

A considerable amount of stock burlesque material enters into the two acts which make up the vehicle, but they are all very well done and in the greater number of cases have been given a new twist. The show was aided greatly by the speed with which the bits were run off and the rapid succession of numbers, each with a costume change. Of these one of the prettiest was a "Dutch" dress and another was a "pick" costume. The latter was retained for an Indian number. An aeroplane number in the burlesque was distinctly novel and pretty.

A fairly well done pantomimic dance occurred during the second act by an unidentified young woman and a member of the Gayety Trio, who appeared in the second act in the same suit he had worn during his olio number with the trio. One of the features of the second act was Miss Sydel's hat, which supported by long odds the longest willow plume in burlesque. It should be featured in the billing.

The olio is much too long. It has five acts, that of Weber and Campbell running nearly half an hour. It could easily be cut in half and the best way to start this would be to eliminate the moving picture which the pair use for a burlesque upon the "talking pictures" of the familiar sort. Susie Fisher opened with a simple, single singing turn. Dave Rose and Ruth Mildred followed with a sketch called "A Noise Violation." It had a good lively opening with the whole chorus working and closed in "one" with a pathetic Italian recitation. In this case the pathos passed for the reason that it had some sort of natural backing.

"The Laughing Horse," involving a circus side show burlesque, made them laugh, but the first part could be reduced. The "prop" horse is really funny for a few minutes. The Gaiety Comedy Trio sang agreeably. Two of the men are straight, the third member wearing comedy make-up. The comedy, however, needs developing.

"The London Belles" makes a good average burlesque entertainment, and is in line with the general improvement promised. *Rush.*

THE GODDESS OF LIBERTY.

Chicago, Sept. 9.

Hough, Adams & Howard, who are responsible for several Chicago successes, have another in "The Goddess of Liberty" at the Princess. The reason for the title is not clear. The plea might be made that Phyllis Crane (Sallie Fisher) finds amusement in "pretending" she is a goddess. The plot hinges on the proposed marriage of an English lord and an American girl. The family of the nobleman needs money: the family of the girl seeks a title. The young woman has a cousin, Phyllis Crane, who, though having reached the age of 21, remains a child in thoughts. She is always

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"pretending." The nobleman joins her in play and soon finds himself in earnest. He arranges to have a "fake" cablegram come announcing that he is not the heir to the title. The message arrives as the ceremony is about to be performed. The mother of the American girl calls off the wedding. Later the lord and Phyllis are brought together. It develops she has money in her own name, so the Englishman secures true love and a fortune. There is a forest scene where the English lord (George Parsons) follows Phyllis to the woods. Lord Jack has been sleeping in the open air and she, pretending to be Diana, slips up and kisses him. He follows her. Phyllis hides in a tree and is discovered when a storm comes up. A falling meteor strikes the tree and the pair acknowledge their love, thinking they are lost. A rain scene is effective and the light effect worthy of praise. Another scene is in Lord Jack's apartments in New York. Phyllis hides her friends in adjoining rooms, "pretending" that she and Lord Jack are entertaining. The comedians are a barkeeper and a tailor, who seek payment from Lord Jack. They are made up as servants. The young pair seat the guests and entertain them at dinner. The comedians serve them.

The music has the same familiar ring which characterizes all of Joseph E. Howard's work. The numbers are novel and the chorus is one of the best trained seen here in some time. There are twenty girls and ten men. Two chorus girls, Bessie Gray and Grace Sparks, dance so cleverly their advancement may be expected. Sallie Fisher has a role well suited to her. She sings well and is liked. Alma Youlin, as the girl expected to marry the nobleman, takes advantage of rather limited opportunities. Leoni Pam in a soubret role (younger daughter) scores an undisputed hit. She is graceful, charming, and has the knack of making her songs "go." George Parsons is bound to prove popular with the Princess clientele. He is an artist and his work indicates it. Johnny Fogarty as the barkeep contributes the major part of the limited fund of comedy provided, yet plenty to carry the production. August Carney as the tailor is amusing. The audience continually watches him, expecting something which does not happen. "The Goddess of Liberty" looks like a good bet for New York, although the reception given "A Stubborn Cinderella" here may lead to Mort Singer determining that there is more (and easier) money in the field where he has already attained such a high standing. *E. E. Meredith.*

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Just jumped 30 consecutive weeks over Pantages', Sullivan-Considine, and Orpheum Eastern Circuit.

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LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr. agent, direct Monday rehearsal 9).—Week 30: Bounding Gordons, acrobatic, scored; Clark and Bergman, s. and d.; Martind and Maximilian, magicians; Laidi Brothers, acrobats, clever; Watson, Cohan and Co., "The Hoosier Girl," hit; Tempest and Sunshine Trio, well received; Quilley and Mack, good;—CAPITAL BEACH (L. M. Gorman, mgr.).—Edythe and Sgt. Franz, unicyclists, the Long Trio, and pictures.—NOTES.—Buffalo and Pawnee Hill, 30, two packed tents.—Orpheum, formerly Majestic, H. E. Billings, mgr.

LEE LOGAN.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, W. V. A.).—Mrs. John Fay, thummatography, fine; Stuart Burnes, monolog, hit; Mrs. Dan McAvoy, popular; Bedell and Arthur, juggling, good; Cooper and Brown, comedy; Kelly and Kent, welcomed; Borant and Nevada, acrobats, good; m. p. FONTAINE FERRY (H. B. Burton, mgr.; agents, W. V. A.).—The Six Berg Sisters, novel; Paul Kleist, musical, good; Geo. L. Wade and Co., "Annie's Valt," good; Landauer Troupe, bar gymnasts, Dore and Wolford, sister act, good; Laura Frank, accompanying Greg's Band.—RIVERVIEW (L. Simon, mgr.; agents, Princess Amusement Co.).—Wade Sisters, Hayes and Redfield, Goldie Bache, colored jubilee singers.—GAYETY (Al Bourlier, mgr.).—Sam Scribner's "Oh, You Woman," large audiences, good show, good solo.—BUCKINGHAM (Harcourt McCrackin, mgr.).—Harry Montague's Fashion Plates. Large audience, good show, also fair.

J. M. OPPENHEIMER.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.; agent, U. B. O.).—Monday rehearsal 10.—O'Neill Trio, opened, well received; Belle Gordon, physical culture girl, took from start; Hortense Searle, good; Fields and Hanson, one long laugh; Jere McAuliffe (New Arts); Potts Bros., "Double Trouble," farce, well worked out; Trio Delaur, operatic singing, merited applause; Belle Hathaway's Monkeys, closed bill to substantial applause.—OLYMPIA (A. E. Lord, mgr.; agent, L. B. A. Monday rehearsal 9).—Skinner and Wood, the Four Previews, Brown and Hodges, and Gilmore and Latour.—LYNN (H. Burgess, mgr.; agent, direct; Monday rehearsal 9).—John Stevens, clay modeler; Fostell and Emmett, Dutch comedians; the Morleys, blackface.—COMIQUE (M. Mark, mgr.; agent, William Morris; Monday rehearsal 9).—Felding and Fisher, Plunkett and Walker, Harrell and Nelson, and Milledge.

BARLOW.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.; agent, U. B. O.).—Arnold and Felix, clever; Frauncel and Lewis, excellent; Bates and Neville, hit; Marr and Evans, excellent; Saldee Rogers, clever.

CHAS. E. LACKEY.

MONROE, LA.

AIRDOM (Clark Graubling, mgr.; agent, Hodkins; Sunday rehearsal 6).—Fay and Tounin, s. and d., good; Harland and Rollison, novelty musical, went big; Billie Quirk, whistler, extra good; Gene and Bertie Allen, comedy sketch; Jeanne Davis, ill. songs, excellent.

JAS. B. GRAMBLING.

MONTREAL.

BENNETT'S (G. Driscoll, mgr.; agent, U. B. O.).—Bert Leslie and Co., "Hogan in Society," went very big; Hassan Ben Ali's Troupe of Arabs, caught on with their fast finish; Alf. Grant, monologist, very bright; Annie Abbott, "The Georgia Magnet," created much comment; the Basque Quartet, big favorites; Murphy and Willard, the "Threnologist"; Fred and Annie Pelot, comedy jugglers, and Jack Lee, singing comedian, helped to round out pleasing bill.—PRINCESS (Geo. McLeish, mgr.; agent, Shubert Bros.).—The

Gay Musicians, the first offering of the Shuberts in Montreal opened to a packed house at the Labor Day matinee.

"BILLY" ARMSTRONG.

MUSCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:30).—Barnes and Edwards, took well; Baby Knight, juvenile, good; Golden and Hughes, hit; the Great Kinsner, assisted by Mlle. Kinsner, equilibrista, fine.

GEORGE FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O., agent; Monday rehearsal 9).—Good bill here; Introduces Nellie McCoy in songs; Charley Case, monolog; Marabini, ice sculptor, clever; William Macart and Rhylayne Bradford, comedy skit; Sherman, DeForest and Co., "A Jay Circus," laughs; Murry Livingston, Harry Tyler and Gladys Collins in "A Man from Italy," cleverly enacted; Witt's "Girls from Melody Lane" sang well; Fred Ray's travesty company, funny; O'Malley and Gordon, s. and d.; Rio, gymnast, good.—LYRIC (W. H. Currie, mgr.; William Morris, agent; Monday rehearsal 9).—Very good evenly balanced bill for opening week includes "Gonsal," the educated monkey; Sophie Tucker, comedienne; Eddie Clark and 6 Winning Widows entertained; DeWitt Young and Sister, clever jugglers; Midgley and Carlisle, comedy sketch; Violinsky, trick playing; Armstrong and Ashton, musical comedienne, and Travers and Co., in Illusions, all greatly pleased.—ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—Good program brings for the Gryn and Barett Comedy Co., in "Tom's Cabin Down to Date," very funny; Tossan-Harsan Co. of Japanese jugglers, clever; Walter Vernon, eccentric dancer; Louis Levy, baritone; Ruth Curtis, comedienne; Halford and DeForest, comedians; Claudia Brooks and Ben Stone, comedy skit, clever.—EMPIRE (Leon Evans, mgr.).—Tom Miner's Bohemian Burlesquers with Andy Gardner and Ida Nicolai, good company.—WALDMANN'S (Lee Ottelengut, mgr.).—The Trocadero Burlesquers with Frank Finney and Co. are entertaining.

JOE O'BRYAN.

NEW ORLEANS, LA.

AMERICAN (Joseph Vion, mgr.; Sunday rehearsal 10; agent, William Morris).—The phenomenal success that has attended the American is unprecedented in local theatrical annals. On Sunday evening, standing room only prevailed. The bill went with a bound. Fisher and Burkhardt captured the applause in the first half, closely seconded by Rice and Cohen. Hardeen, the heavy-typed feature, is closing the show. Rostow, equilibrist, opened, good appreciation. Ina Claire did fairly. "Little Hip," unusual reception. James J. Morton, who stands high among monologists, followed the Russian dancers, Rappo Sisters. The portly punster's pithy preachings produced peals of laughter. Hardeen proved a corking finishing number. The conclusion of his tank trick was the signal for an outburst.—WINTER GARDEN (Lew Rose, mgr.).—Cunning, the full breaker, whose feature, cunning releases himself from everything but the affections of the audience. "Peter, the Great," Allie's "monkey" held over. Other Gens. and Parker, Jack and Nellie Rippell, Boyle Bros., Joe J. Frey. Fond remembrances. In the office of the Winter Garden, hanging above the desk of Manager Lew Rose, is a large photograph of "The Girl in Blue."—VICTOR (Judah Levy, mgr.).—Adams Musical Duo, Frank Ellison, Flora Dele and Johnson and Johnson.—ALAMO (Jack G. Abbott, mgr.).—Lee Cain, Joe Smith, Jeanne McElvry, and Abbott's "Village Choir."—SHUBERT (J. M. Dubis, mgr.).—Lola Milton and Co., Edna May Glover, LeNol's Marionettes.—ORPHEUM (Martin Beck, gen. mgr.; Monday rehearsal 1; agent, direct).—The Orpheum was squarely populated Monday evening. The crowd was the smallest seen at the St. Charles Street playhouse in many years. Potter-Hartwell Trio, opened and did nicely; John McCloskey, tenor, good; Goldsmith and Hoppe, haven't changed to

any marked degree; "Superstition" is an unnatural playlet, acted in an unnatural manner; Billy Van and McKay and Cantwell, also Grigolatti's Ballet, beautiful.

CLARK'S AIRDOME (Agent, U. B. O.).—La-Motnes, musical novelty; Cecil Gordon, monolog and songs; Anderson and Evans, dramatic sketch; Pastor and Merle, comedy acrobats; Bogarr Sisters, whirlwind dancers. Every act on the bill scored big.

O. M. SAMUEL.

REVERE BEACH, MASS.

SCENIC TEMPLE (Geo. W. Morrison, mgr.; agent, William Morris).—Roach and Hart, German, good; Moss, Herbert, novelty; Small, Sloan and Sheridan, presenting "The Make Believers," hit of bill; Carl Stone, monolog, very good; John Macdonald, ill. songs.—NOTE.—Fire carnival at Revere Beach 13:20.

GEORGE H. BENNETT.

SAN ANTONIO, TEX.

STAR (Kennedy & Wyler, mgrs.; agent, Jack Dickey).—Week 29: Leslie and Adams, pleased; the Brauns, musical, very good.—LYRIC AIRDOME (Ross Combett, mgr.; agent, C. E. Hodkins).—Harry and Kathleen Mitchell, good; Cook and Myers, pleased; Lou Schultz, good; Anis Brooks, ill. songs, good.—SUPERBA (Geibig & Hurlburt, mgrs.; agent, Swor & Frankel Bros.).—Edwards and La Franze, good; Daisy Chinn, ill. songs, good.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 29: Charlotte Parry and Co., head, piece of much merit; Grace Marshall, Grace Freeman and Clara Rogers, play well together; Selma Bratz, juggler, very good; Frank Rogers, colored ventriloquist, one of best turns seen here; Cathryn Rogers, Palmer songs and dances; Romania Hyde, violinist (local), proved good card; the Woods Trio, wire, good.

JAY E. JOHNSON.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.; Monday rehearsal 10).—Week 30: Spaulding and Riego, gymnasts, good; Tom Waters, decided hit; Rosario Guerrero, headliner; Murray and Mack, hit; Margaret Fealy and Co., a clever sketch. "The Girl Behind the Veil"; Charles D. Weber, juggler, very clever.—PANTAGES (Alex. Pantages, mgr.; agent, W. S. Monday; rehearsal 11).—The Three Demons, headliner, thrilling; Doric Trio, hit; J. J. Justus and Ethel Romain Co., in "The Pledge of Coronova," a tense dramatic playlet; Sutherland and Curtis, s. and d., very clever; Naيدا and Co., spectacular effects, fine; Markee Bros., musical, clever; Helen Lowe, ill. song, very good.—MAJESTIC (Frank Donnellan, mgr.; S.C.; agent, direct; Monday rehearsal 11).—Hall and Starke, minstrels, clever; Rinaldo, decided hit; Five Merry McGregors, singers, pleased; Florence Modena and Co., success; Jack G. McLellan, roller skater, clever; Dorothy Vaughan, comedienne, well rewarded; Blissette and Newman, acrobats, very good.—LOIS (J. J. Cluxton, mgr.; agent, Ed. Fisher; Monday rehearsal 11).—Four Haydens, wire walkers, fine; Lipman and Lewis, very funny; Jas. Keene, characters, hit; Koxxy and Wayne, clever; Evelyn Clark, ill. song, good. W. C. J.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, Knickerbocker).—Sylvan and O'Neill, went big; Wandoodle Four, colored, good; Three Copelands, unique musical; Marie Gilmore, soprano of quality.—NOTE.—Lyceum will "split" with Hoyt's So. Norwalk Theatre.

HARRY KIRK.

TOLEDO.

AMERICAN MUSIC HALL.—The bill opened with Foster and his dog. Pierce and Roslyn followed with singing, were well received; Francesa Redding and Co., in "Honora," were also a big hit; Joe and Sadie Brittons, old favorites, went big, while the Joe Bogany Troupe of "Luna-

tic Bakers" brought the house down; Daphne Pollard, bewitching and daintily artistic, was another favorite; Willie Hale and Brother, juggled and balanced amid plentiful applause, and their musical finish was much appreciated. The pictures showed the recent acrobatic races at Hingham and held the people for the "chaser," played by the best orchestra ever heard in a local theatre.

Sidney Wire replaces Sam. H. Pickens as manager of "White City," Toledo, Pickens having gone on the road as manager of the company in which his wife, Helen Marvillia, is the star. White City closes Sept. 18, other Toledo parks having already closed on account of poor business.

SYDNEY WIRE.

UTICA, N. Y.

SHUBERT (Fred Burger, Jr., mgr.; agent, U. B. O.; rehearsal Monday 11).—Arthur La Vine and Edmund Leonard, comedy sketch, good; Yosco and Lyons, musical act, pleased; Emil Hoch and Co., comedy sketch, excellent; Cross and Josephine, comedians, good; Barry and Wolford, excellent; Hob, Tip and Co., acrobats, very good; Clara Belle Jerome, "Joyland," hit of the bill.—ORPHEUM (F. S. Anderson, mgr.; rehearsal Monday 11).—Allie Wood, comedienne, excellent; Mr. and Mrs. Harry Stockton, sketch, very good; Gorf Phillips, monolog, good; Mead and Throw, gymnast, pleased; Murry Bennett, ill. songs.—HITODROME (P. F. Clancy, mgr.; agent, Gus Sun; rehearsal Monday 11).—Bernard and Harris, s. and d., good; the Valois Bros., juggling, well received; Billy Ray, Chinese musician, very good; Valrie Mount, singer, excellent; Jos. Quinn, ill. songs.

D. J. C.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal Monday 11).—"The Top of 't' World," hit of the bill; Fanny Usher and Co., in "Fagan's Decision," highly appreciated; "Silvers," famous clown, good; Leo Donnelly, pleased; the Helms, juveniles, great favorites; Pete mule, very amusing; Mr. Quick, lightning crayon artist, good.—COLONIAL (A. J. Brylawski, mgr.; agents, Melting, Jeffries and Oliver; rehearsal Monday 9:30).—Hume, comedian, pleased; Norton, blackface comedian, hit of bill; Wink and Davis, singing and talking, well received; Kretoer, instrumentalist, very good.—MAJESTIC (F. B. Weston, mgr.; agent, W. S. Cleveland; rehearsal Monday 11).—Joe Hardman, comedian, excellent; Musical Bucklers, very pleasing; Sherwood Sisters and Belmont, good dancers; Ed Foreman and Co., "The Anxious Seat," very good sketch.—LYRIC (F. Hable, mgr.; agent, McCasell; rehearsal Monday 10).—Rea, songster; West, dancing, excellent; Bradley, monologist, well received.—GAYETY (Wm. S. Clark, mgr.).—"The Columbia Burlesquers," pleased.—LYCEUM (Eugene Egan, mgr.).—"The Merry Maidens Co.," played to two big houses on opening day.

E. S.

WHEELING, W. VA.

AI'OLLO (H. W. Rogers, mgr.).—"The Dainty Duchess," first half of week. The show made a good impression. In the olio: Edgmar, Mandell and Wynu, s. and d., well liked; Frederick Ireland, assisted by Alice Brophy and P. W. Mack, a very pretty playlet; Lake and Stephenson, "In Wrong," extremely funny; Nelson and Nelson, comedy eccentrics, very clever.—GRAND (Chas. Finler, mgr.).—Opened this week with pictures and vaudeville. The Three Kolers, very good; Rose and Moore, comedians, very well liked; Frank Doyle, blackface, good. The theatres all doing good business this week, large crowds attending the W. Va. State Fair.

C. M. H.

ZANESVILLE, O.

ORPHEUM (Sun-Murray Amusement Co., lessees and mgrs.; C. H. Hamilton, res. mgr.; agent, Gus Sun).—Bert Swan's Alligators, entertaining; Quecu and Qualit, s. and d., good; Horice Vinton and Clayton, "Casey's Burglar," good; the Four Lubins, clever; Brooks and Carlisle, talking and singing, good.

F. M. HOOK.

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NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26 West 2nd Street.
Artists visiting England are invited to send particulars of their act and date of opening. THE STAGE Letter Box is open for the reception of their mail.
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NOW BOOKING SOUTHERN TIME

Artists, wire or write your open time. C. E. ELLIS, Asst. Manager.

BON AIR TRIO

Acrobatic Pantomimists.

PLAYING THE MORRIS TIME.

THIS WEEK (SEPT. 6), AMERICAN, NEW YORK.

No, we didn't discover the North Pole, but we discovered an original act.

GEO. BEBAN

And His Associate Players.

Presenting "THE SIGN OF THE ROSE."

WEEK OF SEPT. 13, HAMMERSTEIN'S THEATRE, NEW YORK CITY.

JOE LaFLEUR

Assisted by CHIQUITA, the Prize Mexican Chihuahua.

ARTISTIC NOVELTY, LADDER AND TABLE ACT.

Return engagement at Philadelphia Hippodrome last week, and Million Dollar Pier, Atlantic City, this week (Sept. 6).
Sept. 26th, Inter-State Circuit, commencing at East St. Louis. Booked by FRED ZOEDIE.

THE WELL KNOWN COMEDY STARS.

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PRESENTS VAUDEVILLE'S BEST COMEDY SKETCH.

"DOUBLE TROUBLE"

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KEITH'S THEATRE (PROVIDENCE) WEEK SEPT. 13.

This act is booked solid over the

K.-P., Poli and Orpheum Circuit by AL SUTHERLAND

WANTED, Big Comedy and Novelty Feature

Acts to write or wire open time. Booking Schlinder's, North Ave., Thalia, Chicago; Juliet, Bloomington, Elgin, Aurora and other houses in Illinois and Indiana.

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ACTS going EAST, SOUTH, or coming WEST of New York, write or wire for time. New acts coming into CHICAGO see me. Am using the COLUMBUS and TROCADERO as try out houses. If you make good I can get you good time. Can keep you busy. Acts wanted at all times. OONEY HOLMES, Manager, Booking Department, No. 928 REPUBLIC BUILDING, CHICAGO.

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THE VENTRILOQUIST WITH A PRODUCTION
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Direction JACK LEVY.

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The Champion Singers of Vaudeville

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MUSIC HALL."

Presented by

MAUD ROCHEZ

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The Best Singing Quintette in Vaudeville.
SAM J. CURTIS and CO.
MELODY AND MIRTH.
In the Original "School Act."



Revised and elaborated into a screaming success.

Playing for William Morris
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102 W. 38th ST., NEW YORK.



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"THE COWBOY AND
THE GIRL."

Western Whirlwinds.

Playing the Orpheum
Circuit.

MAX HART, Agent.

**FRIEND and
DOWNING**
WM. MORRIS CIRCUIT.

VERA DE BASINI

PLAYING WESTERN TIME.

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND,
JAMES B. DONOVAN

AND
RENA ARNOLD

QUEEN OF VAUDEVILLE,
DOING WELL, THANK YOU.

Director and Advisor, King Pat Casey.

Harry Atkinson

TOURING EUROPE.
PAT CASEY, Agent.

GRIFF

"THE BLOOMING
BRITISHER."

The Los Angeles "Ex-
aminer" says: "In the
drollest, driest manner
possible to conceive, does
some inane tricks in that
inane, blasé British
fashion of tradition."

Sept. 12, Orpheum Theatre, Salt Lake City.

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World Famed
Artistic and Acrobatic Cyclists.
JAMES E. DONEGAN, Mgr.

**Van Cleve, Denton
and**

"Pete"

Direction
M. S. BENTHAM.

Can close any show.
If we can't, the mule
can kick a hole in it.

NELLIE PEARL
HARDING and CLOW

Snappy and Up-to-date Singing and Dancing.

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Presenting "THE STOLEN KID."
Permanent address, Clifton, N. J., L. Box 140.



What
Be
Yur
"Cacu-
lalwins"

The Liverpool "Courier," Aug. 31st, '09:
If the Americans pay us the compliment of im-
porting from this side the best of our dramatic
talent and the most successful of our plays, they
fully balance the account by sending us a liberal
supply of accomplished vaudeville artists, as a
close scrutiny of any average music hall program
will prove. The latest recruit from the States
is Varden, Perry and Wilber, and, judging by the
cordial reception accorded them last night at the
Hippodrome, there is no doubt but that they will
prove an immense attraction this week.

BUSTER, 16, OCT. 4th



In dear old London,
it is a fine old Town.
The PALACE, oh!
the Palace, where the
Keatons went to
Clown.

We opened on a
Monday. On Saturday
we shut.

We certainly had a
lively time.

BUTT — BUTT —
BUTT—

Ottawa, Can., Bennett's Theatre, week Sept. 13.
Montreal, Can., Bennett's Theatre, week Sept. 20.

FRANK

IRENE

Malone and Malone

ACROBATIC WOODEN SHOE DANCERS.
Address VARIETY, 2064 Sutter St., San Francisco.
Regards to friends.

MARSHALL P. WILDER

ATLANTIC CITY, N. J.

Bell 'Phone 194.

BILLIE REEVES



"FOLLIES OF 1909."

Management, MR. F. ZIEGFELD, JR.
'08-'09-'10.

N. Y. Theatre Roof for the Summer.

Barry Wolford

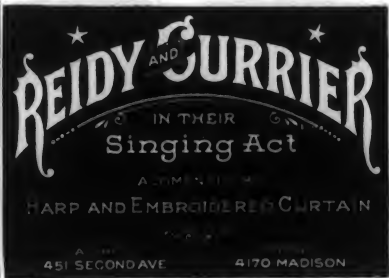
In Their Own Comedy Creation.

"It Happened on Monday."

Booked Solid until July, 1910.

Week Sept. 13, Orpheum, Allentown.

REICH & PLUNKETT, Smart Agents.



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IN
"THE ARTIST'S DREAM"

A Picturesque Singing and Posing Oddity.

ALWAYS WORKING.



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"THAT CLASSY
STRING DUO."

Delineators of the
Best in Music.

"Encores are a mere
trifle. You get used
to them when your
act's a hit."

SOME OPEN TIME.

Watch this Space.
Address care VARIETY.

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SOLDIER TENTS
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MARDO HUNTER

EN ROUTE—"COZY CORNER GIRLS."

A NOVELTY ACT WITH A NOVEL FINISH

Howard and Collinson Trio

When answering advertisements kindly mention VARIETY.

In "A PIECE OF DRESDEN CHINA"

THIS WEEK (SEPT. 8), POLI'S, HARTFORD,
FEATURED.

NEXT WEEK, SEPT. 13, POLI'S, BRIDGEPORT.

Direction, ALBERT SUTHERLAND

TEN CENTS

VARIETY

VOL. XVI., NO. 2.

SEPTEMBER 18, 1909.

PRICE TEN CENTS.



BILLY

FLORENCE

MONTGOMERY AND MOORE

THE TWO REAL VAUDEVILLIANS

Still entertaining to the evident satisfaction of our audiences and

WILLIAM MORRIS

Orpheum Theatre, Boston, Sept. 20

No---We make no mention of the NORTH POLE or OURSELVES during the act

B. A. MYERS

THE GIANT AGENT

MARTIN C. BRENNAN

CHAS. F. JONES

The A.V.B.

Australian Vaudeville Bureau

We are prepared to deal with acts that have too much spare time on their hands, providing they have transportation fees to this country.

Vaudeville is on the boom here, and has been for several years. The BRENNAN CIRCUIT, as well as the RICKARD'S HOUSES, are coining money.

J. C. BAIN (general manager of the Brennan Circuit, which controls houses all over Australia) WILL GUARANTEE at least 16 weeks to SUITABLE ACTS, providing they don't want the earth. In addition there is every prospect of working the East on return.

Anything up to \$200 will be considered, but must be specialty acts; talking acts no use. Lithos, press notices and descriptive matter to be addressed to

MARTIN C. BRENNAN

104 Oxford St., Paddington, Sydney, Australia

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OF

VARIETY

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December 11th, '09

Reservations for space may now be made.

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VARIETY

VOL. XVI., NO. 2.

SEPTEMBER 18, 1909.

PRICE TEN CENTS.

ARTIST FINED FOR CONTEMPT MUST KEEP HIS AGREEMENTS

**Animal Trainer Accepted Two Sets of Contracts, and
the Courts Enforce the Prior One.**

Charles Woodford, owner of an animal act, has agreed to play out contracts entered into with the Independent Booking Agency, after having been enjoined from carrying out a contract with Gus Hill, and fined \$150 for contempt of court in that he disobeyed the restraining order.

It appears that Woodford contracted for eight weeks on the I. B. A. time commencing the end of August in Buffalo. It was brought to the attention of the independent people (among whom are numbered the White Rats) that between June (when the contracts were signed) and a few weeks ago Woodford had accepted an engagement with Hill's "Masqueraders," an Eastern Wheel burlesque show.

Accordingly Denis O'Brien, attorney for the White Rats, applied for and received in Albany last week a court order restraining the artist from working for Hill in that city where the show was billed. He showed that he held contracts for that week in Buffalo with the I. B. A.

Woodford, according to the independent people disregarded the injunction. On their complaint, he was charged with contempt of court and adjudged guilty. The punishment for the offense is imprisonment, but the attorney entered a plea for clemency and the artist was fined \$150 instead.

Also Woodford agreed to take up his I. B. A. contracts and is this week on the bill at the Family, Gloversville, N. Y., the first of the eight weeks he agreed to work for the I. B. A.

"We propose," said Harry Mountford, secretary to the White Rats' Board of Directors, "to have all artists fulfill their contract obligations. It happens that in this case Woodford was not a member of this organization, but that did not enter into the matter. We shall require of artists the same degree of responsibility we demand in managers."

SAYS WOMAN COPIED PLAY.

San Francisco, Sept. 16.

May Nannery was warned early last week at the Wigwam by the manager of Blanche Bates against the further production of her act, "The Penalty Paid." Miss Nannery finished the week without interference. The matter has now been placed in the hands of H. H. Davis, representing David Belasco. If the act is continued a claim will be instituted against Miss Nannery for infringement on the rights of Belasco in his play of "The Fighting Hope," such infringement consisting of using the plot and general business under the name of "The Penalty Paid." According to a statement Miss Nannery has placed the matter with an attorney, and also forwarded a copy of the act to Belasco.

"CALLS" CLIFF GORDON.

New Orleans, Sept. 16.

The Daily States this week "raps" Cliff Gordon for having delivered a speech at the American reflecting upon the opposition theatre here, the Orpheum.

In a review of the bill the States said Mr. Gordon was decidedly "out of place in his remarks, and the incident has not been favorably looked upon. Mr. Gordon having taken advantage of his presence upon the stage to "boost" the Morris house and "pan" the Orpheum.

"COOK AND PEARY" IN.

Chicago, Sept. 16.

In one of the smaller theatres this week there is an act playing, billed as "Cook and Peary." They are looking for the "big time."

HAMMERSTEIN HAS IDA RUBINSTEIN.

The Marinelli office this week closed the engagement for Ida Rubinstein, who has been dancing in Paris, to appear at Oscar Hammerstein's Manhattan Opera House during the operatic season. Miss Rubinstein opens in New York in November.

PANTAGES ENJOINS S.-C.

San Francisco, Sept. 16.

Yesterday (Wednesday) Alexander Pantages applied for and received a temporary injunction restraining Sullivan-Considine from using acts under contracts for the Pantages time.

The injunction caused the closing of the Carter-Taylor Co. at the Wigwam, one of the acts which caused the high pressure between the opposition Pantages and S.-C. circuits to explode in the courts. Mr. Pantages arrived in San Francisco a few hours before the injunction was issued.

CAN'T GET MRS. MANSFIELD.

The widow of the late Richard Mansfield, and before marriage the leading woman in her husband's company, informed Jenie Jacobs of the Casey agency this week, by mail, that she has no intention of appearing in vaudeville.

A letter from Miss Jacobs to Mrs. Mansfield at the latter's home, "Seven Acres," New London, Conn., brought the reply. The agentess was of the belief she could secure a bid from the managers for \$4,000 weekly for Mrs. Mansfield's services.

CISSY OPENS A WEEK AHEAD.

At the American on Monday, Sept. 20, Cissy Loftus, a week ahead of her schedule time to appear on the Morris Circuit, will play as the feature of the bill.

Miss Loftus has been in New York for a couple of weeks past "studying," and did not expect to open until Sept. 27.

\$500 FOR DE HAVEN, SINGLE.

Edw. S. Keller has placed Carter De Haven as a "single" act for twenty weeks over the United time at \$500 weekly, opening at Detroit Sept. 27.

This is De Haven's first venture in vaudeville all alone. He has heretofore been associated with "girl acts" or his wife, Flora Parker.

OPENS NEW ORLEANS OFFICE.

New Orleans, Sept. 16.

William Morris opened his southern agency on Tuesday. The offices are situated on the seventh floor of the Maison Blanche Building. Joseph Vion, resident manager of the American, is in charge.

"LUNA" IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Sept. 16.

Announcement has been made of the formation of a syndicate which proposes to erect a "Luna Park" in the German capital, to be ready for opening by the summer of 1910. This is the revival of a plan discussed some time ago.

ENGLISHMAN DIES IN AUSTRALIA.

(Special Cable to VARIETY.)

Sydney, Sept. 11.

Harry Shine, a noted comedian here, although born in England, died here today. The deceased was about 46 years old and had been in this country six years. His brothers, J. L. and Wilfred, are in England at present. Violet Elliott was Mrs. Harry Shine until recently. Divorce proceedings parted them.

STOLL WANTS RUSSIAN DANCERS.

(Special Cable to VARIETY.)

Berlin, Sept. 16.

Oswald Stoll, the English vaudeville magnate, has just passed through Berlin en route for St. Petersburg. He admitted that he was going in search of a ballet and the suspicion is common that he will negotiate for the Russian Dancers who were until recently the reigning sensation in Paris, where they were the feature of the Chatelet, a portion of the act afterward going on to London, where they scored a sensation at the Coliseum.

"PLUGGER" GOT PLUGGED.

Philadelphia, Sept. 16.

Singers who use the audience to "plug" songs along will be careful hereafter who they select to hurl love sonnets along "Picture Show Row" in this city.

Last week C. J. Stanley, at a picture house on Market Street, selected a nice looking blonde. He didn't know the blonde's pugilistic hubby was with her. After finishing the second chorus, he started on a Marathon with hubby in pursuit.

Hubby caught up with the singer, landing hard, breaking Stanley's nose.

Hubby was arrested, but the magistrate discharged the prisoner.

STILL "NOTHING DOING."

Martin Beck returned from Chicago on Thursday morning. While west a meeting was held between the heads of the Orpheum Circuit and the large western houses. Mr. Beck said it had been a peaceful gathering with no result.

Afterwards Morris Meyerfeld, Jr., president of the Orpheum Circuit, left for San Francisco. He will return to New York in about two weeks. It is said C. E. Kohl will then come on from Chicago for another conference, when a decisive step in some direction will be taken.

Speaking of "barring acts," Mr. Beck said he recognized no "blacklist," but would not play any acts on his circuit which appeared for the opposition in that territory. The Orpheum's general manager would not commit himself as to his stand on acts playing the opposition houses to the United in the east.

Mr. Beck said emphatically that he has retired from personally booking artists and acts. Notwithstanding previous announcements of this intention, Mr. Beck says that artists seem always to await his return while he is out of the city instead of taking the matter up with his booking department and getting immediate action.

The booking department as now organized, is divided into bureaus, each attending to a certain territory, and it is one of the most perfectly systematized departments of the kind ever organized; capable of booking any number of acts, and deciding upon the merits of any applicant with dispatch. Those in charge here in New York are Frank Vincent and John J. Collins, assisted by George Gottlieb, Ray Meyers and Floyd Stoker; while in Chicago that branch is governed over by C. E. Bray and Charles Beehler, continued Mr. Beck.

Mr. Beck also said: "I am no longer active in the booking department, as the details are now so methodically arranged and in such capable hands that my attention, excepting in a general way, is no longer necessary. My time and attention hereafter will be devoted energetically to two main issues—the expansion and growth of the Orpheum Circuit, and the betterment and advancement of vaudeville as an amusement and an institution.

"I do not wish artists to misconstrue my announcement concerning bookings to mean I cannot meet those who have a new suggestion. All such I am anxious to come in contact with, but only after they have reduced their ideas to concrete, practical form, or who have something rational and comprehensive to submit."

IMPORTING FOREIGN DANCER.

B. A. Myers has announced the arrival in New York of "Phasma," who Mr. Myers says is a foreign dancer, never having previously appeared on this side.

The act is a series of spectacular dancing pictures, elaborate in settings and expensively produced.

The first showing will be in New York within a month.

Johnny Ford and the (two) Clark Sisters, who opened last summer as a singing and dancing turn, have separated. Billy Farnon, formerly of Farnon, Willis and Ramsey will continue with the sisters in Ford's place.

ACTS STILL HOLDING OUT.

Chicago, Sept. 16.

The "open meeting" of artists held Tuesday afternoon was presided over by S. D. Ricardo, of the Actors' Union, and was well attended.

The leaders in the movement to secure \$25 and \$50 for "singles" and "doubles" in the cheaper theatres express confidence in ultimate success, although the wisdom of having so many agents on the "unfair" list was questioned by some. One man admitted having accepted contracts from the United Booking Association (local), saying he had sick relatives to support and was forced to do so by necessity. This caused a heated argument. Some speakers referred to other agents than those now on the unfair list, but the chair stated that hearsay evidence was not sufficient for the "open meeting" to act upon.

Jack Wayne, an agent, made an address and stated that he had lost several houses because he refused to book acts below the scale, but enthusiastically proclaimed his loyalty to it. The sentiment of the meeting was that the managers did not so much object to paying the raise; that the fight was against the agents, who were attempting to undermine each other.

One speaker urged that VARIETY be asked to inform actors coming to Chicago of the effort being made to raise the scale of salaries in the picture theatres. Complaint was made that acts signed contracts when coming to Chicago without being familiar with conditions.

SALARY MEETINGS ABANDONED.

Without cause or reason as far as any of the smaller managers in the United Booking Offices are aware of, the weekly meetings of the managers to talk over salaries and bookings have been discontinued.

No one seems informed just how this happened. The plan was to hold daily or tri-weekly gatherings, when acts submitted would be talked over and placed.

With the abandonment of the plan, the former system of the managers booking at random against each other unknowingly has again gone into effect.

FRED WALTON'S NEW PANTOMIME.

"The Queen of Hearts," with Fred Walton, the English pantomimist, and five people, will be the new piece Mr. Walton will present in vaudeville Oct. 4.

Edw. S. Keller is completing the arrangements. Mr. Walton, since playing his first "dumb" sketch, "Cissy's Dream," over here, has been abroad.

CLARA BELLE JEROME.

Clara Belle Jerome, a picture of whom is in the centre oval on the front page this week, appears in New York next Monday at the Alhambra as the feature of "Joyland," a musical comedy prepared for vaudeville by Gus Sohke. It is booked for the season over the circuits in the United Booking Offices.

Formerly prima donna in comic operas headed by Francis Wilson and Frank Daniels, Miss Jerome, who also was a prominent figure in "The Red Mill," has made herself in the miniature production a huge success since her vaudeville entrance a short while ago.

TOWN FULL OF RUMORS.

San Francisco, Sept. 16.

Rumors are flying fast. The latest is that the Morris interests are negotiating for the Central Theatre; another says that Morris and Pantages are going in together, again that Beck and Morris will combine their interests in the West; and again that Morris will take over the new Grauman house when it is completed March 1; also that he is going into the Princess.

Walter Hoff Seely, the Morris representative, has nothing to say except that Morris attractions will appear at the Valencia as arranged Nov. 1.

In the meanwhile the American is the centre of interest. Sullivan & Considine are now booking their acts in the Wigwam and National; also the American.

The paramount question is whether Sullivan-Considine will continue to book acts in the American, if the Wigwam objects, and also if they find it is affecting business at the National, in which they

Whichever way the wind blows it looks as though Sullivan-Considine are providing for every contingency. Although Abrams was not aware that S.-C. acts were going to appear at the American, having denied it through the press, it is well known that it was no secret at the S.-C. offices in this city.

The latest, to some extent substantiated by correspondence, gives the idea that Sullivan-Considine have been touted along the wrong lines, and at that by persons representing their interests in this territory, for the reason that the American people were negotiating with Alex Pantages and Sullivan-Considine at the same time.

LEFT HOMANS OUT.

In the contract made between the United Booking Offices and Sam Chip and Mary Marble for 25 weeks at \$750 weekly, dating from Oct. 25, at the Colonial, New York, Geo. Homans, who alleges he is the agent for the act, says he has been left out of the running.

Mr. Homans blames his failure to show on the commission end to John W. Dunn, husband of Miss Marble and manager of the team; also E. F. Albee of the United. Homans says the latter wired an offer of the time, which he had previously procured at the same money, to Dunn, who accepted, writing Homans that not having heard from him for two months, they acted for themselves in the booking proposition submitted. To substantiate his statements, Homans claims letters, telegrams and registry receipts.

The "booking direct" occurred after Homans had placed the Roman Opera Company with the Morris Circuit and had become known as a "Morris agent" by reason thereof. The Morris Circuit had offered Chip and Marble \$800 for fourteen weeks, also through Homans, but the latter did not advise the acceptance of the Morris contract in the fact of the longer time proffered by the United.

While the agent says he did not expect the United to throw anything in his way after "flopping," he looked to the act for protection as their duly authorized agent. Homans says he will sue Mr. Chip and Miss Marble for the full amount of the commission, \$937.50.

HOME FOR \$35,000 CASH.

On Thursday Judge Amend of the Supreme Court rendered a decision against Nora Bayes and Jack Norworth in the injunction proceedings brought against them by F. Ziegfeld, Jr., who claimed a contract forbidding the pair to appear under other management than his own.

This week Miss Bayes and Mr. Norworth are headlining the bill at the Alhambra, Harlem.

By permission of Mr. Ziegfeld, the act will finish the week at the Alhambra, it was stated at Percy G. Williams' office on Thursday, and will also keep the Hammerstein engagement next week by virtue of the same permit.

Following the Hammerstein week further time may be played by the pair, if the terms suit them. For Pittsburg, Mr. Norworth has mentioned \$2,600 as the amount he would like for the week, saying his wife and self will have a few extra expenses in traveling. They receive \$2,000 now. Baltimore may also be accepted, but that will probably be as far as they care to go.

Edw. S. Keller, the act's agent, says his charges could remain in vaudeville a season at their present figure.

One of the Runkel Brothers, who formerly owned the house at West End Avenue and 91st Street, now has \$35,000 in cash instead. Nora Bayes and Jack Norworth have the house. They purchased it last week, cabling W. C. Fields in England. "Come on home. We've bought a house." Fields cabled in return: "Can't get back until Oct. 6. Hold it until then, and keep out of my room."

WHAT OPPOSITION DOES.

New Orleans, Sept. 16.

For several years past seven acts have constituted the vaudeville programs offered by the Orpheum. The American has been giving eight numbers with decided success.

The Orpheum's bill on Monday evening also contained eight acts.

Next week the American will have nine.



MONDANE PHILLIPS.

"THE GIRL WITH MANY VOICES."
PLAYING SULLIVAN-CONSIDINE CIRCUIT.
THIS WEEK, WIGWAM, SAN FRANCISCO.



BESSIE CLAYTON IMPERSONATING.

When "The Follies of 1909" commences its road season at Bridgeport, Conn., Monday, Bessie Clayton, the dancer, will take the male end of the duet with Eva Tanguay in the "I'm Glad I'm a Boy" song.

Marion Garson, who replaced Lillian Lorraine, will return to vaudeville. The "Aeroplane" number led by Miss Lorraine at the New York will not be in use out of town.

Billy Schrode will work with Rosie Green in the Spanish number, to be reset. Harry Pilcer does not reappear with the show. Vera Maxwell, one of the blonde show girls, takes over the minor role played by Mae Murray on the Roof.

"Big Screen" Welch, who stepped into Harry Kelly's place when the latter left for "Little Nemo," is said to have been very successful in the comedy part.

THE RISE OF GILDAY.

New Orleans, Sept. 16.

Myron Gilday left here two months ago.

Myron Gilday went to Houston, Tex. Myron Gilday leased a theatre. Myron Gilday prospered. Myron Gilday received an offer. Myron Gilday accepted. Myron Gilday made \$500. Myron Gilday returned Sunday.

NEW WILLIAMSBURG HOUSE.

Before next season will have started the People's Vaudeville Co., through its promoters, Marcus Loew and Joe Schenck, expects to have a popular priced vaudeville house in the Williamsburg section of Brooklyn, seating 2,300 people.

Several purchases of land looking forward to this project have been made. There needs but a couple of more before the proposed new theatre will be announced.

ACROBAT'S STRANGE DEATH.

M. Shavett, an acrobat with the Orloff Trio, died a few days ago in Bethlehem under strange circumstances. The act was playing the county fair in that place. In the late afternoon Shavett went through the strenuous routine of the aerial act without accident. He was apparently in perfect health during the evening.

Just before midnight he called his brother, who was a roommate, and complained of feeling ill. A physician was summoned and ordered his immediate removal to St. Luke's Hospital in the Pennsylvania town. He died an hour afterward.

The young man came from Saginaw, Mich.

THE BARBER "GETS HUNK."

John, the Capitalized Barber, is hunk. Freeman Bernstein says he doesn't care; after Dis De Bar, nothing matters.

Anyway Freeman must secure a new book for "The Cash Girl," and before the process of writing and rehearsal is over, Bernstein will have to apply for a new route for the show.

John J. Riesler, the 45th Street barber, who was in partnership on the first tour of the company, did not take any steps against Bernstein. John secured an injunction restraining May Ward or anyone else employing his book of "The Cash Girl," alleging it was copyrighted.

Bernstein says it's cheaper to buy another book than to fight the case.

But John is hunk, for Miss Ward, Mr. Bernstein and the remainder of the company were rehearsing with a nice route all laid out when the court order sailed over. And nobody nowadays who is sober takes a chance monkeying with the courts.

Professional "try outs" will be held at Percy G. Williams' Novelty, Brooklyn, on each Friday night during the season. Three or four new acts will be given an opportunity. The bookings will be made at the Williams suite in the United Book- ing Offices.

GOING FOR THE FUNNY SIDE.

Toronto, Sept. 16.

After leaving here, Walter C. Kelly, "The Virginia Judge," at Shea's this week, will play west until April 15 at San Francisco, when Mr. Kelly will commence his world trip, reaching London in November, 1910.

While in the foreign climes, Mr. Kelly will procure a series of pictures, moving and still, for future use in his vaudeville act or upon the lecture stage.

Arrangements have been made by the humorist to carry an expert photographer along, but, unlike the other travelers for stage pictures, Mr. Kelly is not set upon seeing the serious or sober side of foreign existence. He is after funny pictures only, and what may suggest itself to him while away as something good for his countrymen to laugh at, he will contrive for the camera to catch, even if special posing by natives has to accomplish it.

UNDER DOCTOR'S CARE.

Louisville, Sept. 16.

James Thornton, who is playing the Mary Anderson this week, is suffering from a severe attack of laryngitis and is under the care of a physician. He finds it very difficult to sing or talk, and may not be able to finish the week.

ANOTHER BROOKLYN SHIFT.

"The Frolicsome Lambs," a western wheel show, belonging to the Empire Circuit, but operated by I. Block, of Washington (an outside party), is laying off this week to reorganize, having been ordered out of its regular place in the wheel and moved a week forward. According to the official schedule it should have been the attraction at the Empire's profitable new stand, the Casino, Flatbush Avenue, Brooklyn, this week.

The Empire Co.'s directors viewed the show at the Eighth Avenue Theatre last week and decided that it was not in proper condition to play the Casino, which is new and is in opposition to the Star Theatre, one of the strongest of the eastern wheel's stands. There was a difference of opinion as to the show's availability, but the adverse report prevailed and the show was ordered to "fix up."

It may be pure coincidence, but it so happens that Miner's "Bohemians" is laying off in New York this week (there being a blank week pending the completion of the new Bronx house), and that show has been selected to fill in the vacancy at the Casino. This makes the second Miner attraction which has occupied out of turn the Casino since its opening two weeks ago.

Among the western wheel managers there is suspicion that the old managers are being given the best of the bargain over those managers who are purely producers and hold their interest entirely upon their skill in that department, without owning real estate in the circuit.

"Take it from me," said one member of the Western Wheel, "if you have no string on the Western Wheel, such as the ownership of a theatre that they need, or an amazingly successful show, you are going to get the short end of it."

"Last week they shoved Thiese's, 'Wine, Woman and Song' from the Casino to the Empire on the claim that it was under the average. Now comes Block, the lessee of an Empire franchise and gets about the same treatment. It looks significant to me."

On the other hand it is pointed out that George Rife, one of the strongest men in the Empire Circuit and owner of several houses in the string is chief owner of "Wine, Woman and Song" and that last week's shift was made notwithstanding his influence.

This shift with "Wine, Woman and Song" has not worked out completely to the advantage of the Miners, because the "Sam T. Jack's" show is this week at the Empire, Williamsburg, working against the disadvantage of Mardi Gras week at Coney Island, while the Thiese show, with which they exchanged positions is playing the Bowery Theatre. There happen to be three Hebrew holidays this week, and the proprietors of "Wine, Woman and Song" at the Bowery confidently expected to do three or four capacity evenings on that account.

Phil K. Mindel, encouraged in getting Hitiyahama before Roosevelt, when he was President, has gone after President Taft in the interest of Palisade Park. He has invited the President to review the naval parade from the Palisade Grand Stand, and is working on Jersey politicians to secure their assistance.

NEW EASTERN WHEEL STANDS.

Eastern Wheel burlesque shows are now playing two new stands, Marshalltown and Waterloo, Ia., it having been arranged to take up three open days between Des Moines and Minneapolis.

Marshalltown occupies the Thursday following Des Moines and Friday and Saturdays are played in Waterloo. "Fads and Follies" and "The Lid Lifters" have played the new towns with satisfactory returns, according to reports.

RUSH IN FATAL ACCIDENT.

Ed F. Rush, of Weber & Rush, left town early this week to rest and recover from shock and slight injuries received in an automobile accident Saturday night in which his chauffeur was killed.

Mr. Rush was motoring between Westbury and Hampton, L. I., on that evening. Something went wrong with the motor. Rush got out with his chauffeur to examine the machine. Just as they alighted a big touring car running at top speed struck the standing machine and dragged it for 100 yards.

Rush jumped aside in the nick of time, but the chauffeur was terribly mangled, dying almost instantly.

WED IN THREE DAYS.

Cincinnati, Sept. 16.

Harry Stewart, pianist at Lubin's moving picture house here, and Gladys Vaughn, the singer of "ill songs" at the same house, met for the first time late last week. The acquaintance ripened and blossomed into matrimony in three days. The pair were married on Monday.

THE MADAME IS THROUGH.

"The Madame may lecture," said Freeman Bernstein, chief aid to the distressed Dis De Bar, who "tried out" at Hammerstein's last week, doing an awful flop, all ways.

Mr. Bernstein is still Mme. Dis De Bar's manager, under seal, so the boys around the corner who know Freeman naturally conclude the Dis De Bar woman has some money left.

Huber's Museum made an offer for the Madame to show there. Huber's was very anxious for her, but the lecture tour looks better at present. It will be but one-night stands, and the performance will be brought to a close about eight minutes before train time.

On Sunday evening Bernstein drove to Hammerstein's in a taxicab. He presented to Willie Hammerstein a large doll, formerly used in the act known as "May Ward and Her Dresden Dolls."

There was no occasion for the peace offering, however, as Willie accepted his "featured flop" of last week philosophically, remarking that the business this week did not compare over favorably with that while Dis De Bar held forth.

Willie gambled on the Madame, and having been a continuous poker player on the wrong side, Willie is accustomed to losing.

There is a story that once upon a time when Ed Blondell was offered \$600 to play Albany for a week, he replied, "I can't leave New York. Willie Hammerstein is playing poker again."

Eddie DeNoyer and the Danie Sisters will show their new act on Sunday at the Fifth Avenue.

TWO WATSONS CLINCH.

Toronto, Sept. 16.

A fine, vivid row impends in burlesque here. This week two Watsons, each claiming to be the rightful owner of that name for burlesque billing purposes, are occupying the rival burlesque houses, and the newspapers are aflame with half-page advertisements in which the principals pay their respects to each other.

Billy B. Watson, with his "Beef Trust" is at the Star, while Billy W., principal comedian of "The Girls from Happyland" is holding forth at the Gayety.

The two Watsons clashed in Washington last season, and there was a spirited passage between them.

EUSON'S BUSINESS DOUBLED.

Chicago, Sept. 16.

Business last week was double that of the corresponding week last year at Sid Euson's, and also the week preceding that.

The fact that the house is better lighted in front than in previous seasons, may be a factor in the increase of business.

CENSORS BUSY.

Preparatory to their trip around the Eastern Burlesque Wheel, commencing October 4, the Columbia Amusement Co. censors are now inspecting the shows in Greater New York and the vicinity of the city. Up to date they have found dissatisfaction with two shows. When on the road the censors will allow three weeks after notification for repairs.

REMICK TAKES ANOTHER.

Jerome H. Remick & Co., the large music publishing concern, has added another catalog to its swelling list of selling-agency sheet-music. The latest to the Remick lines are the publications of the Cohan & Harris productions, the transfer of the selling rights to those going into effect at once.

A short time ago the Remick firm bought several of the Cohan & Harris numbers, "Shapiro" also taking over some. It was then announced by the producers that their music publishing branch would devote itself entirely thereafter to the firm's productions, which it has done.

TED KEEPS ON DISCOVERING.

Ted Marks, the Columbus of show business and the Hendrik Hudson of Sunday concerts in New York, has made two more discoveries. Both will be charted for open navigation when he starts his Sunday night shows at the Broadway Theatre, Sept. 26.

At that time Ted will exploit a "phenom" male soprano, void of any femininity, who will sing in a dress suit just like any other man wears. Ted vows that he can sing like Tetrazzini.

The other discovery comes in the natural order of the present vaudeville status. The Broadway is controlled by Felix Isman, and it is occupied regularly by Lew Fields' "Midnight Sons." There is enough in one of these names to suggest William Morris to the United Booking Office, and Paul Keith has told Ted that none of the acts booked through the United will be permitted to play Sunday nights at the Broadway.

CHESTER OUT OF WHEEL.

The Grand Opera House, Chester, Pa., has been taken off the Western Burlesque Wheel route sheets. For a time last season the Western shows played there and since the opening of this season it has been used as a three-day stand preceding the week at the Bijou, Philadelphia.

MILLIE COULDN'T PLAY.

St. Paul, Sept. 16.

Millie De Leon, "The Girl in Blue," was billed to appear this week as an added attraction with "The Cozy Corner Girls" at the Star, but she was absent from the Monday performance. Millie appeared here a few months ago, and her performance was censored by the police.

This time there was no censorship. The police officials merely notified Millie. She left here Monday night headed for Buffalo.

IRWIN LIKES NEW SHOW.

Chicago, Sept. 16.

Fred Irwin is at Milwaukee this week, where his "Gibson Girls" opened the season. He says the show is "great."

Mr. Irwin will be here next week, when his "Big Show" plays Euson's.

A. Bennett, now handling "The Majestics," will be transferred to the "Big Show" shortly.

SHOW HELD UP.

Cincinnati, Sept. 16.

Eddie Winterburn, formerly treasurer of the People's and Standard and part owner of "The Behman Show," attached the Jesse Burns show, known as the "Empire Burlesquers" here Saturday. The proceedings were based on a note for \$2,200 given by Burns to Winterburn last January. The note was due June 1. Bonds were filed and the attachment raised. Winterburn is now advance agent for Eddie Foy's company.

George Armstrong, "the English Chap-pie," has a contract for two seasons with Jack Singer. He is the "extra attraction" with "The Behman Show", and appears only in the olio.



LA PIA.

The novelty spectacular dancer from abroad, who has been engaged through the H. B. MARINELLI AGENCY, to appear on the ORPHEUM CIRCUIT season of '10-'11. LA PIA will receive a weekly salary of \$650, and transportation while on the western time.

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Vol. XVI. SEPTEMBER 18 No. 2.

The season has started with the divi-
sions in vaudeville about balanced equally. A
year ago the odds in favor of the United
Booking Offices Orpheum Circuit combina-
tion were so overwhelming that no one
suspected William Morris, the combina-
tion's sole opposition at that time, would
develop into a formidable antagonist, as
he has done.

The Morris Circuit, as constituted at
present, and with its prospects, is nearly
on an equal plane with the United lists.
The United may have more first-class
houses at hand, but all in all there is no
great contrast. What there may be is
more than offset through Morris' power to
book as he likes, where he likes and how
he likes. In this respect Morris is the
only competitor to Martin Beck of the Or-
pheum Circuit. The United managers
book individually.

So, with the opening of this season, and in
our opinion an even break existing all
around in the variety division of the show
business, we do not feel that there is any
"opposition" to uphold, to aid or to bene-
fit. The "opposition" has become a factor,
and all the circuits opposing one another
are factors, each capable of standing alone,

and each in a position to struggle for the
downfall of its neighbor, which each is
doing.

"Since we think the status of all the
circuits is the same at present, and until
there shall be a material change in the
conditions as they now exist, VARIETY
declares for a thoroughly independent
stand towards all, reporting everything
connected with the theatrical news it
gathers freely, fairly and without preju-
dice or favor.

With this statement in mind, we ask
the United Booking Offices to declare the
"blacklist" abolished. It has never been
of any benefit to the United or its man-
agers, or the Orpheum Circuit or its af-
filiated interests; it has never kept an act
from signing with the other side, but it
has and it is building up the William Mor-
ris Circuit. The United should now allow
Morris to take care of himself. E. F. Al-
bee can't successfully fight Morris by
aiding him. The "blacklist" has aided
Morris, more, perhaps, than anyone ex-
pecting himself knows.

Instead of creating an opposition to
Morris in the procuring of programs the
United at its own sacrifice has taken
down all the bars. If an act isn't content
with the terms or conditions offered by
the United it jumps over to Morris. But
a "Morris act" can not jump to the
United, for the United has said it will
not be played. If this isn't placing 80
per cent. of the battle with your op-
ponent, and with the cards on the table,
it must be something closely akin to that.

Fight fire with fire, and if your enemy
is freezing, don't send him a load of coal.
If the United wants to make a try at
whipping Morris, the first step is the
abatement of the "blacklist." If the
United pursues its usual course of allow-
ing the Fates and time to work out its
own salvation in the matter of competi-
tion, the United may find that the Fates
are on a vacation. Before returning to
their regular job of watching out for the
Keith-Albee interests, Morris may be too
strongly entrenched for even the Fates to
make an impression.

What has Morris been doing about
bookings? Beyond engaging a few minor
acts for the season he has only signed fea-
tures. For the rest of the bills, Morris
doesn't worry, for the United has carefully
and consistently prepared a "blacklist" con-
taining hundreds of acts, any one of which
Morris knows can not return to the
United time. Therefore, the United's
only opposition just now can select the
acts it wants from that list and generally
at the figure it wishes to pay.

William Morris has a tough proposition
before him for the coming season. With
so many new ventures, his circuit is again
a new one in nearly all respects, held up
by a year's operation. There will be no
moments, however, when Morris will not
be on the alert; for he can afford no sleep
for another year at least.

We don't want to see the United Book-
ing Offices break up, and we don't want

anyone to have the impression that we do.
What we would like to see is the notice
of Albee's retirement, with the announce-
ment of a sound, capable man at the head
of that big agency. We don't think Albee
has made a success of the United Booking
Offices.

A lot of people think Albee is through.
The same lot and a whole lot others think
he ought to be if he isn't, and the crowd
who know that vaudeville is substantial,
containing more backbone to its future
than any other section in theatricals
hopes daily that Albee will announce his
retirement, anyway from the leadership
of the United Booking Offices.

Albee doesn't seem to please either the
artist, agent or manager. He professes
not to care for either, but particularly is
he indifferent to the artist and agent. If
the United ever dissolves the fault will be
Albee's alone.

Martin Beck is now going to have an
opportunity to display any showmanlike
qualities he may possess. Beck has never
been tried before. For years past he has
built up a valuable organization; "sys-
tem" perhaps he would prefer terming it.
During those years, Beck had little else
to do. His work palled upon him, it be-
came monotonous. It was booking, book-
ing, booking, and when it wasn't "book-
ing" it was "laying out bills." When
neither of these worried the general man-
ager of the Orpheum Circuit, he studied
out how to add another theatre to the
circuit. As the sinking fund of the Or-
pheum increased, and Mr. Beck's fortunes
went up with it, his ambition commenced
to grow. He was uneasy. It looked as
though he would be "General Manager"
forever, so Beck commenced to maneuver
to widen his scope, but still in the book-
ing line. He secured the power to
place bills in the large middle-western
houses. Still that did not appease Beck.
He was yet secondary to Albee. People
said "Beck is a coming man," but Beck
had no way to prove it, and Albee had
arrived.

The "always Albee" thing commenced to
get under Beck's skin after awhile. He
wanted to be "Beck," and realizing that
the Orpheum Circuit was the relative ele-
phant to the United's fly in the vaudeville
comparison, he has been thinking and
thinking, and scheming and scheming for
two years past how he could overthrow
the load Albee shifted upon him and
Meyerfeld when they signed an agreement
with the eastern people.

Martin Beck has the greatest vaudeville
circuit in the world to-day. Sioux City
thinks Beck is a great man; Omaha
agrees with Sioux City, and Des Moines
will swear that both are right. Perhaps
neither ever heard of Albee. But in New
York, where the regular show people hang
out, Beck knows that Albee is first, be-
cause Beck has permitted it to be so.
Perhaps Morris Myerfeld, Jr., president of
the Orpheum Circuit, has held back his
general manager and relative in some
pleas that would have changed this, but
the fact remains that Albee has been a
bigger man in the profession than Beck.
Perhaps Albee is a bigger man than Beck.

and therefore entitled to that distinction.
If Albee isn't, Beck must do something to
change the universal opinion. But if Beck
wants to be recognized as a big man, he
must do something for himself.

Beck wants to be at the top of the
vaudeville business. There are three peo-
ple aspiring for that same spot—Martin
Beck, E. F. Albee and William Morris.
All three or even two cannot stand on
the small space together. Neither Beck
nor Morris has been there yet. Albee was
the grand boss once, for about twelve
hours. He couldn't hold his position, and,
falling back, it is the barest chance in the
world that Albee can ever regain it.

With Morris fighting Beck along the
line of the Orpheum Circuit, Mr. Beck will
be thoroughly tested this season in all
the qualities supposed to be contained
within the breast and head of a leading
showman. Of course, there has been talk
that Beck and Morris would get together
against the United.

Just how Morris and Beck could get
together we can't figure. Neither is likely
to give in to the other on the very points
both would insist upon, for those points
are the ones dearly beloved by both. The
great point of all, who would be boss,
might hold up all proceedings, until such
a time possibly as Beck or Morris felt
that something must be done.

Irene Franklin and Burt Green are billed
around the Morris theaters to open on the
independent time. It is said they may do
so Oct. 4.

Arthur Hopkins will again direct the
Brighton Music Hall next summer.

The former "Eddie Leonard Minstrels"
are now reorganizing, according to the
management, and will reopen Oct. 4 as
"The George Thatcher Minstrels."

Chevalier opens at the Colonial Sept.
27. Yvette Guilbert, who sails from the
other side on the Augustin Victoria Oct.
1, will follow at the same house Oct. 11.

Alfred Whelan, the Australian, will pre-
sent an almost entirely new act when
commencing his second American tour
Monday at the Fifth Avenue.

Alice Lloyd and the McNaughtons will
commence their Orpheum tour Nov. 1 at
Memphis, playing west until June.

Anyway, from all accounts the season
promises big in all ways, from the box
office downward or upward—as you like.

Reports of burlesque openings have been
so favorable thus far that one could al-
most predict a revolution in burlesque if
the percentage of improvement keeps up.
We hope it will.

Doris E. O'Brien for the White Rats is
presenting a suit on breach of contract
against one of the smaller houses in New
York. A "single woman act" was canceled
at the first Monday performance before
the manager had seen her turn.

London, Sept. 6.

Victoria Monks played the Empire at Edmonton last week on a percentage basis and from the business done out there it looks as though Vic might be able to get a new hat for next Easter.

Lynn, Coleman & Co. are putting on a comedy sketch at the Holborn Empire that ought to get along over here. It doesn't seem to have required much thinking on the part of the author, in fact it was almost a reproduction of a sketch that Charles Hlawtrey played at the Hippodrome not long ago. This act is funnier than Hlawtrey's. Ralph Lynn makes one of the finest Johnnies that has been done in the halls. The rest of the company do well enough.

Irma Lorraine is doing a somewhat different posing than when last seen at the Holborn. She was at the Holborn Hall last week and has added two new dancing girls to her cast, including Marjah, said to be a dancer from the harem of the ex-Sultan. Irma herself must have liked Ruth St. Denis's snake dance for she is using the snake's eyes on her fingers. All of the undressed part of the act, while it kept the audience quiet received no applause. "Rock of Ages" in a living picture at the finish of course was applauded.

Mack and Morris finish their engagement at the Empire this week going to Southend next week.

Ethel Levey's appearance at the Alhambra has been postponed until Sept. 13 on account of illness contracted just after her engagement was over at the Olympia, Paris.

A skating rink with 18,000 square feet of floor space has been opened in West Bromwich at a cost of \$40,000. The rink is owned by a rich business man of the town. West Bromwich is near Birmingham.

Phil and Nettie Peters start working again next week at the Bedford after laying off a while on account of the illness of Miss Peters.

The Zanfrellas will shortly start a tour of the Provinces, after which they will return the latter part of October to open at the Holborn Empire.

W. C. Fields is the big feature at the Empire, Leeds. He returns to London in a few weeks to play the Hippodrome.

Donovan and Arnold have been laying off these last two weeks owing to throat trouble that Miss Arnold has been troubled with lately.

Mildred Franklyn, of Hayman and Franklyn, has just received a cable informing her of her mother's death in the States.

Clarice Mayne looks like the coming star in the English music halls. She is getting away bigger every night she plays at the Tivoli. It seems rather a pity that Miss Mayne should stick to some of her

LONDON NOTES

VARIETY'S LONDON OFFICE.
410 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

imitations as she could probably do better without them.

Tambo and Tambo have finished their provincial time and will leave shortly for a tour of the Continent.

The Amatis Sisters opened at the Alhambra, London today, this being the start of an eight weeks' engagement.

"Feed the Brute," a comedy sketch, has started a run at the Empire.

Selbo, the juggler, is at the Tivoli this week and in a late position does splendidly. His assistant with a little more training should become a comedian.

Fred Russell, the ventriloquist, has been booked by the William Morris London office for America next season. Mr. Russell is the present chairman of the V. A. F.

Irve Hayman & Co. presented their "Xmas Eve" at the Middlesex last week, and the sketch is really a treat to the patrons of that place. There is some class to this act and the audience seem to appreciate it.

The Music Hall Benevolent Fund sports were held Aug. 31 at the Stamford Bridge grounds.

If you see Billy Gould tip him off that Charlie King, of King and Benson, is very sore because Bill handed his act that panning in VARIETY a few weeks ago. If Charlie ever catches Bill on the Stoll Tour next year he (Charlie) may start a paper of his own.

From stories about the Stoll people (and it is said the Great Oswald himself is included), it seems that they are piqued because VARIETY printed the truth about the opening bill at the Hippodrome, both by cable and afterwards in a review, each stating the first program fell down. And so it did, though the Great Oswald or his force of staffs do not think so—for publication. Over here, where all the trade papers see nothing but good in the halls—or if they take exception to anything, it is not given deep consideration—the reports of the London shows, appearing in London via New York, are looked for as a true reflection of the bills, more so perhaps by the managers and agents than by the acts mentioned. In the strife of opposition, each manager and agent scans the printed report, knowing it has been read in the big Metropolis and that his competing brother agent or manager will read it here. Realizing this, it hurt the Stoll people to see that their first show at the rejuvenated Hippodrome had been commented upon unfavorably in this column. While the London reports and reviews in VARIETY are not written for the edification nor the glorification of any set of agents or managers, it cannot but be remarked, in view of the talk that Hippo-

drome notice caused, that VARIETY neither knows directly nor cares what any manager may think of the review of his bill, or any agent for that matter. It is said the Marinelli office booked in nearly the entire opening show at the Hippodrome, but that's no reason for Marinelli to worry. He has booked many a good act and also poor ones all over the world up to now, and will probably continue doing so while the cables hold out. The English reviews are printed for the information of the Americans who have been in England but are away at present, and for the English people abroad, whether in the States or on the Continent. If the managers all over care to read them, that, of course, cannot be prevented, nor is there any wish to, but if a London house offers a poor bill, the agents and managers interested in that particular program might saw wood and say nothing if the notice tells the truth about the show, rather than to yelp out their anger to those who will listen.

Will H. Fox is at the Granville this week. He opens at the Coliseum Monday. Monie Mine opened at the Canterbury last week.

Paul Murray has just returned from the Continent, where he has been traveling for the last two weeks. Mr. Murray states that there is a scarcity of novelties on the Continent at present. Two acts that look good to him are Phil G. Ruckle, a lightning calculator, who is now working in Colon, and "Ma Gosse," with Mlle. Polaire, a production which is at the Moulin Rouge, Paris.

The Great Lafayette has a company at the Grand, Hanley, this week.

Harry Lauder is working the Canterbury, along with the Tivoli.

Gertrude Gebest went on for a trial show on Monday at the Palace, in an early position, and on Tuesday was moved down a few on the bill, where she will finish the week. Miss Gebest has done something when she made the management keep her on after a trial show. Formerly it couldn't be done at the Palace.

Chas. Lilburn, a comedian at the Middlesex this week, was one of the chief causes of quieting a lot of nervous people when a film caught fire the other evening. Lilburn was on the stage when the accident happened, and he averted a panic by keeping on with a song.

Lamberti, who opened at the Hippodrome last week, is all there, and it's an easy bet that he will get along.

This week Daisy Mayer, who has for some time back been doing an act with a change into blackface, was told at the Holborn last week she must change in "one." Daisy couldn't see this, so the management told her to cut out the change. She did not work the Holborn

While coming from Liverpool Donovan and Arnold stepped into a refreshment place one hot day and asked to be served with a drink of ice water. The woman in charge said: "My word, it's altogether too hot to drink ice-water; but we can give you some very nice hot tea."

Lawson and Namon returned to London this week, after having traveled half way around the world, playing Africa and Australia. They are now on the Gibbons Circuit.

Jim Corbett, who is working his last week in London (at the Metropolitan this week) will leave for a short tour of the Provinces. The ex-champion has met with great success over here. While Jim was working the Empire in Shoreditch where the crowds are strictly of the fighting kind, Corbett had to put over one he had never done before. It was a description of the fight he had with Fitzsimmons. They were delighted with it.

Nick Kaufmann is in London for a few days this week. Mr. Kaufmann has gone into the roller-skating business in Germany and reports his two rinks doing splendidly.

Thomas Miller, familiar around the Palace, is now attending to the assistant manager's duties at the Hippodrome.

Fred St. Onge, on his second week at the Palace, has been extended for four weeks, with possibilities of further time after that. Mr. St. Onge expects his wife here next week.

Cliffe Berzac is among the latest arrivals from the States. His visit will be a short one.

The Sisters Cardownie are over here on a six weeks' visit. During it they do not expect to play.

The wedding of Charles Reed and Flora Cromer occurred yesterday.

McMahon and Chappelle are considering offers from Harry Rickards for Australia and Sydney Hyman for South Africa. They have four more weeks at the Palace. If they do not return to America after that, they will take the other foreign time.

Harry Nicholls, an actor of some fame on this side, will appear at the Empire next week in a sketch called "The Superior Sex."

Alex Carr is this week making his first London engagement, since he played the Palace, at Gibbons's Kilburn Empire.

Amelia Bingham is the big attraction at the Pavilion, Newcastle, this week.

Cornalla and Eddie are topping the bill at the Palace, Plymouth, this week.

Tom Hearn is substituting for Matthews and Reece at the Coliseum.

The Onlaw Trio are playing at the Hippodrome, Southampton, this week.

HOLBORN EMPIRE.

London, Sept. 8.

An error often made over here in arranging a show is plainly illustrated this week at the Holborn hall by placing an act that almost killed the rest of the bill in the middle part of the program. It is a vaudeville musical comedy and could easily close any bill upon which it were placed. After good solid comedy had been handed out by Sam Mayo, May Moore-Duprez and T. E. Dunville, "Those Girls Next Door," the musical comedy, came in and made the audience feel sad again.

The Sisters Urma do a rather short and pretty aerial act and were very well received. In an early position Mooney and Holbein with a bit of their old act easily caught on with the crowd. Jim Mooney is dancing some again after leaving this alone for some time back. As a "loose" dancer, Jim can keep going with any of them.

Maud Wilton, a "single girl act," displays nerve in announcing an imitation of Willette Whitaker (Bill and Whitaker) singing a "coon" song. It is not known whether Miss Wilton obtained permission from Miss Whitaker, but at any rate she (Miss Wilton) handles the song in a very ordinary way, nothing like the original. The audience didn't warm to the Wilton lady at all.

Why Lyster and Cook should be called "comedy artists" on the program is not known, for they simply play two mournful selections, one on the xylophone and the other on the pipes. The program man probably says to himself: "If the show doesn't make them laugh, I will." Lyster and Cook need a little more ginger and new numbers. Sam Mayo is always the same laugh. He is the fellow with the style all his own.

May Moore-Duprez also is there in making 'em laugh. When Miss Duprez came on the stage she noticed as the audience had before that Jimmie Sales was missing in the leader's chair, and commented upon it. It was the scream of the evening and it was surprising how the audience caught on as the remark was only intended for a few of the "wise ones" in front. Miss Duprez is very much the same style as Fanny Fields, though she lacks the refinement of the latter.

T. E. Dunville, the comedian who rarely leaves London, has a new bit of business that is sending him off to a yell. His description of a drama is very funny.

Then came the tragedy of the night, "Those Girls Next Door." If the audience at the first show on Monday night had their way the girls would have been further away than that. Pleasant memories of the very oldest kind of burlesque shows are brought up by the first scene, the grounds of a bachelors' club, situated next door to a girl's seminary. The second scene is the interior of the club and the last is the gymnasium of the seminary. The author ought to be made to see his production two shows a night for a week. The producers have attempted to make the piece daring ("ehic," they call it), and overstepped the line a mile. The show might be called very nasty. One girl, the leader, is good enough to look out of place in the act. Outside of this the last scene is taken from "The Dairy Maids."

The El Bassos are real musicians, but

LONDON HIPPODROME.

London, Sept. 8.

Fanny Fields and Lamberti were the two solid hits of the bill last week at the "Hip." Also on at a very early hour (8:15) the Mezzettis, comedy bar act, showed that they were very much in demand.

The Jackson Family of musicians opened the show and for an act that runs like a machine this one is the daddy of them all. The act never has been and never will be any different. Then came the Countess. It is not known whether or not the "Countess" part of the act is on the level, but even this will never save one Countess Beatrice Melo from being very close to a frost. The reason for her appearance is not shown in any way and her singing surely could never be called anything more than ordinary.

Mlle. Madeleine Depas another artist that might come under the advanced entertainment heading followed. She deserved nice things said about her. She is a French woman with a most pleasing personality. Besides she is good to look at and sings and plays a violin.

Reichen's Dogs are always good though at times the audience were doubtful through the way the trainer handled the little balancers as to whether he hurt them or not. The act went very well.

Die Three Schwestern Wiesenthal are still on the bill and from what the dailies have said about them they must be there, but—

The Grotesques, an act built after the famous Folies, are doing a burlesque amateur entertainment that is possibly the funniest piece of work at present in the halls.

Wait! Here comes some more nobility. Enter Princess Baratoff and she is absolutely a sure-enough princess. Also she is featured at the bottom of the bill. A guitar also is seen entering with her. Also a chair is on the stage which must have entered before she did as it was waiting. The Princess is also some warbler. But to be an added attraction at a hall like this the Princess will have to go a good deal stronger than she is going now.

Then came the part of the show that was popular with everyone. Happy Fanny Fields, who is rightly named, makes everyone happy. Miss Fields suffragette was especially full of good laughs. Lamberti scored an immense success and from this he ought to be an established headliner in no time over here. Charles Hawtrey & Co. remains popular with his followers at the "Hip."

Oswald Williams, doing a new act, seemed to have trouble all around, the dropping of the traps in nearly all his tricks being too audible to the people in front. His assistants as well seemed to work clumsily. He closed the show.

they might know that real musicians should not talk. Harry Champion, "the live-wire-go-and-get-'em fellow has that most enlightening ballad, "Boiled Beef and Cabbage," the work of the Holborn once a month.

"Gentlemen, the King" is a patriotic conversational sketch about the military branch of the service and through the excellent acting of Harry Bedford as an old soldier should be a winner in the halls here. This sketch is easily one of the best of its kind over here.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Sept. 7.

It is doubtful whether skating will have the same vogue in Paris this winter as it had in London last season, but it will not be the opportunity that is lacking. Another rink is promised, Messrs. Crawford and Wilkins having just issued their prospectus for their second rink here, which is in opposition to Barrasford & Parkinson. It is to be located in the Hippodrome, up Montmartre. This building has been taken by Mr. Crawford on a lease of three, six or nine years, at a rent of \$31,845 for the first year, and \$34,740 per annum afterward.

Although it is possible that the Moulin Rouge will drop vaudeville and open anew as a ballroom, it appears that M. C.umont, manager of the Red Mill at the time it failed three months ago, is taking over the lease of some ground close by already built on, known as 23 Boulevard de Clichy, where he proposes to erect a vaudeville theatre. There is already one almost opposite, the Diable au Corps by name, which is still seeking a tenant for the coming season, but it is a tiny little place and can only accommodate one-act plays and *chansonniers*, or the Montmartre poets who sing their own risky songs.

The Craggs are at the Alhambra, and they present a trivial sketch on a transatlantic liner, in which they introduce many of their old marvellous aerobatic tricks. De Bière is a big turn with his illusions. Hinton and Wooten, bicycle football, give some excitement, while Ritter and Foster are a big hit with their eccentric dancing. Leonette Roberty, a young dancer, likewise meets with a good reception. Brinn is still the strong man of yore, while Mlle. Médicis with her posing dog is a little weak. Vasilescu Troupe, four comics on horizontal bars, have some clever moves. The Bijou Juvenile troupe (8 children) have all a cockney accent, but one lad is a born comedian and carries off the laurels for his companions. Maximilian trio, equilibrists; Frank Sylvo, juggler; Mme. Clothilde, performing cockatoos; Les Florias, wire walkers, and Kloof and Ramsay, musicians, are on the bills. Villert plays the Alhambra for the first fortnight of October, previous to joining the company at the Chatelet, and Fragon will be seen here later.

There was a change of program at the Marigny on Sept. 1 as is now customary. Willard Simms is extremely funny, and though few hear or understand what he is saying, he raises many huge laughs. Fred Marion, the musical imitator, does not take so well, but Sebastian, Merrill, Newhouse and Ward, as cyclists, go splendidly albeit their tricks are what we have had in Paris already several times. Toront and d'Aliza, with performing birds, starts off in good form, but lag after. The act is brand new and wants much working up. Frivola and Deep, comic dancers, commence the show, and Otero, supported by 30 others, terminates. Charley Aldrich remains with his quick changes and prestidigitation.

When the famous Folies Bergere opened Sept. 4 not a seat was to be had. The management was unable to devote the evening to the press show, due to that, but we were all invited to a private soiree on the 3d. Mr. Bannet claims \$67,000 has been spent in redecorating the hall and reconstructing the stage. The former general plan of the hall has been retained.

On Sept. 6 the house was packed to suffocation—and all money. Daisy French, cyclist, (sister of Henri) followed some moving pictures at 9 o'clock. She is assisted by her father, and went very nicely. Kelly and Agnes, billed as "American Eccentrics" (I believe they are English!) followed with some good business. Dorothy Kenton was absent, indisposed. The Palace Girls, from the London Palace, danced well, and the Keeley Brothers offered the finest bag punching ever seen in Paris. Bert Levy, announced as "The Australian Caran d'Ache" (meant as a great compliment), took splendidly with the French who highly appreciate his talent. He has already arranged to furnish some sketches to the well-known French weekly L'Illustration. His act is quite new here and can be recorded as a big success. Polin, the French military singer, is a star for the Parisians; one must have been in the French army as a private to realize his talent. His turn leaves the foreign audience very indifferent. The Four Fords follow the troubadour. Their dancing is a revelation here, and one journalist remarked that they made music come from their feet. The act has been cut down considerably, and they have to show in the space of ten minutes what they are worth as dancers. And they do it with compound interest. Merian's Dogs close the show.

"THE HUMAN ADDING MACHINE"



MARVELOUS GRIFFITH.

Although but a half season in vaudeville, "Marvelous Griffith" has the reputation of being one of the biggest drawing cards booked by the Western Vaudeville Association. Managers looking for a feature act to stir up the town and press will do well to investigate Griffith's record. Entirely different from any act now in vaudeville. This novelty should not be confused with the "mind-reading," "hypnotic" or "telepathy acts."

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

The gymnasts who style themselves La Pearl Brothers, not being satisfied with taking one of the oldest names, had the nerve to come on to the same show I was with, and bring an exact copy of my rigging. However, the manager would not allow them to put it up, very nice of Mr. Bell. Later they were to follow us in a Cleveland theatre, seeing our trunks there—asked—the manager why they were booked in right after us, informing him that their act was identically like ours.

"Well, said Mr. Tenny, "if your act is like theirs, it is O. K.," so they 'phoned the agent that the wife of one of them was dead and that they were compelled to cancel the date to attend the funeral.

Boys be good, try to forget about my rigging. It is not for sale or rent, unless Mead and Mamie go with it.

I warned you before if this is not sufficient, I am as heavy as any gymnast that ever pulled on tights.

Mead M. Werntz.
(Flying Werntz Duo.)

Editor VARIETY:

In your last issue I see where the 4 Musical Cates state they have the largest saxophone in the world. For the past 7 years we have been featuring "The largest Saxophone in the World," and in that time have had to have three saxophones made to order, as acts have taken the idea from me. I was the first to introduce the monster saxophone, and we are known all over the world as the act with the big saxophone.

We have now a larger saxophone than ever, received in Lawrence, Mass., Aug. 2, and made an announcement in VARIETY the following week, and this is the largest saxophone that a solo can be played on alone. The Musical Cates advertise themselves as "America's Most Meritorious Musical Act"—one would think that with such merit, and claiming to be the best musical act in the world, that they would have originality enough to at least leave my original idea alone.

Fred W. Gray.
(Gray and Graham.)

Chicago, Sept. 10.

Editor VARIETY:

Someone in the moving picture theatres is using my name on the smaller circuits in Pennsylvania.

He bills himself as "Barney First," and I can conclusively prove that I am the original Barney First, and have used that name for 13 years. **Barney First**
(The Sociable Guy).

NEW BIJOU STARTS.

Chicago, Sept. 16.

W. S. Butterfield's new Bijou at Battle Creek, Mich., opened Monday. The attendance so far indicates that it will be a very popular amusement place.

Willis P. Swentnam has secured a vaudeville route through Bill Lykens.

"SKIGIE" REVIEWS THE BILL AT THE GRAND, SYRACUSE

Thinks Anna Laughlin and T. Roy Barnes Are "Great," and Seems to Have Liked the Entire Bill.



SKIGIE.

"Skigie" is not quite eleven years of age. A continuous attendant of vaudeville theatres, he has decided opinions, and his comment, not edited in any way (especially spelling), is printed as an index to the juvenile impression.

Syracuse, N. Y., Sept. 16.

Silbon's Cats do some good stunts (Grand Opera House, Sept. 13). He has one pony and five cats and one dog. The pony does a couple of good stunts. He has an Angora cat. It does one good stunt and that's about all for them.

J. W. Eckert & Emma Berg (billing taken from program) are not very good. The man is all right, but I don't like the woman. The man plays the piano great.

Anna Laughlin is great and Harry Rose has a good voice and I like him. Anna Laughlin sings a couple of good songs. Otto Bros. Are not very good, there singing isn't very good but there dancing is very good. They don't say any good jokes.

Barrows, Lancaster have a dandy act. Mr. Barrows is very funny. And the other man is good, too. I didn't think so much of the other two.

T. Roy Barnes & Crawford Bessie Are great. The man is great and the woman is good. He says some very funny things. He sings some funny songs.

The Flying Martins are the best Trapeze act I ever saw they do some dandy stunts.

NERVOUS POLICE.

The Romanoffs, knife and axe throwers, are playing as added attraction at the Empire, Brooklyn, this week, but they do not use their "human target." Last week at Henderson's, Coney Island, a police detective watched the Romanoffs' performance. At their feature trick, the throwing of knives at a girl standing against a board background, he went to Fred Henderson and said the trick was too dangerous and would have to be cut out.

The same rule was promulgated by the Brooklyn police. Now the thrower outlines the girl's figure in chalk and throws the knives at the line.

Hubbard F. Walters, father of Herbert Lloyd, died in New York City Sept. 10 at the age of 72.

DANCING FOR \$100.

Woonsocket, R. I., Sept. 16.

To-morrow night at the Elks' Home, Charles Wilkens Swan (Swan and O'Day) and Rustus Brown, colored, will dance against each other for \$100, posted for the contestants by the managers of the respective theatres each is playing this week, according to the announcements.

TAKES ON FIVE.

Chicago, Sept. 16.

Five houses were placed on the booking sheets at the Western Vaudeville Association offices this week. They are the Bijou, Kankakee; Majestic, Streator; Orpheum, Winona; Majestic, Aurora, and Cyle, Chicago.

Charles Beehler returned to his office here this week after five weeks' leave of absence.

BOOM JOINS WACHTER.

Through Maurice Boom throwing his vaudeville fortunes and the Family, Chester, Pa., with Sig Wachter of the NYBO agency, a curious condition has arisen about Chester and the booking office.

Wachter, who owned the NYBO before taking in Boom as a partner, books for the Taylor houses in Philadelphia, acting as M. W. Taylor's New York representative.

When the Chester Family of Boom's reopens on Sept. 27 with the NYBO bookings, the Opera House there will also be playing combination vaudeville and pictures, booked in by Taylor from Philadelphia, though the season for the Opera House may be a brief one.

ADDS ONE FOR PATERSON.

Lew Watson, brother to William B. Watson, the burlesque manager and comedian, will incorporate the New Jersey Amusement Co., to promote a moving picture and vaudeville theatre at 53-59 Van Houten Street, Paterson, N. J., a parcel of property which he bought from William B. in 1903. It is not unlikely that the moving picture idea may be abandoned in favor of a straight vaudeville policy. The house, which will occupy a plot 90 by 126 feet, will have seating capacity for 1,800.

CLEVELAND'S NATIONAL OPEN.

Heinz & Kohl opened the National Theatre, Cleveland, Sept. 9, with a bill of pictures and vaudeville. The house is located in Fifth-fifth Street, and is the best appointed house outside the downtown district. Thos. Cohan is in charge. The seating capacity is 400. In the opening bill were: Harry Brooks, De Main and De Roche, Hunter Keazey, and Marie Florence.

SUNDAYS AT LINCOLN SQUARE.

Charles E. Blaney's Lincoln Square Theatre will have vaudeville again this season, on Sundays, managed by Marcus Loew and Jos. Schenck of the People's Vaudeville Co.

The bookings will be made from the Joe Wood agency.

W. C. Fields will return from abroad Oct. 6, opening at the Colonial, New York, Oct. 11, Mr. Fields' tour over here having been placed by M. S. Benthman, who says the report that Fields might sign with a Shubert production is wrong.

MANHATTAN'S QUICK SWITCH.

There was a quick change in the booking department of the new Manhattan Theatre at Broadway and 31st Street, which opened last Monday afternoon after a delay caused by the holding up of the theatre license applied for.

The Manhattan commenced business with a seating capacity of 300, as the plans filed for the alteration of the office building into a theatre called for, though there were sufficient seats in the new house to accommodate nearly five times that number. The surplus was boarded off and the seats removed.

The present bill, playing two matinee and two night shows, was booked in by the NYBO, Sig Wachter of that agency having taken charge of the first bill, though Joe Wood was supposed to have done the opening booking.

William Gane, the proprietor of the new theatre, last week telegraphed to Bonita at Waterbury, Conn., an offer to headline his opening show at \$350 for the week. Bonita, in a dispatch signed "Bonita and Lew Hearn," replied: "Wire received. O. K. for next week."

Monday Bonita failed to appear. In a long distance conversation on the telephone she explained that she was booked by the United Booking Offices and feared should she play the Manhattan date her time would be cancelled. Meanwhile Mr. Gane had expended more than \$100 for extra billing for the ex-stur of "Wine, Woman and Song."

On Monday Amelia Summerville, according to Mr. Gane's statement, agreed verbally to take the headline place, but on the following day reported sick. It is said the opening bill would have cost \$800 with Miss Summerville on it. Without her it represented about \$400.

The Manhattan is looked upon as opposition in a way to Keith-Proctor's Fifth Avenue, a couple of blocks below. The reports said that the United may have had something to do with the change of the bill, in its protection of the K.P. house.

Surprise was expressed at the first report that Joe Wood, who had a close connection with the United, would book the Manhattan, not alone because it is in opposition to the Fifth Avenue, but through Isman's connection with William Morris. When the booking was shifted to the NYBO, the talk continued, Messrs. Wachter and Wood being quite friendly.

On Tuesday Mr. Gane sought William Morris. Commencing from Monday next the Morris agency will book shows into the Manhattan, for that week anyway. The Morris office is now placing the programs for Lubin's Palace, Philadelphia, a similarly classed house, owned in part also by Isman.

Business at the Manhattan, where the most popular of popular prices prevail, opened big, even under the disadvantages, and has continued so.

LEGITIMATE IN COOK'S.

Rochester, Sept. 11.

When Moore & Wiggins abandon Cook's Opera House, it will take on the policy of legitimate, with attractions booked by Stair & Haylin in a partnership arrangement with Moore & Wiggins.

This arrangement will continue during the life of Moore & Wiggins' lease on the house.

TAMMEN PROMISES TO START SOMETHING WITH RINGLINGS

Denver Editor-Circus Owner Has a Plan Up His Sleeve to Harry "Trust," in New York Next Year.

H. H. Tammen, of Denver, owner of the Denver Post, visited his Sells-Floto Circus south last week and took the opportunity to run into New York for a few days, his first view of the metropolis in three years.

In conversation with a VARIETY representative he declared that he had no intention of retiring from his fight against the Ringling Bros., whom he proposed to give as much trouble to as they had caused him.

"When either of the Ringling shows opens in New York next spring," said Mr. Tammen, "I will be here and something will happen. I will not say what it will be, but you may take my word for it, there will be sensational doings."

"Watch out, also, for Oct. 2. On that date the Ringlings are due to enter Texas at El Paso. There are large license fees exacted in Texas and I propose to see that the Ringlings pay them there as I was compelled to pay them when the Sells-Floto Circus went through the same territory last year."

Mr. Tammen said he had not abandoned his plan of bringing up before the Interstate Commerce Commission in the matter of discriminatory rates on the Texas railroads, of which he complained last season. "It appears that circus paraphernalia is exempted from all fixed rates in the interstate schedules. I at first had the idea of going before the commission and having a rate declared, but in talk among the smaller circus men I found that they were adverse to such a plan. It would have the effect of almost ruining them, so I passed it up."

The Sells-Floto show, said Mr. Tammen, would close about the middle of November.

LOOKING ASKANCE AT SOUTH.

Chicago, Sept. 16.

Reports from the South are discouraging. The John Robinson show found Oklahoma bad and the States further south are in no better way according to reports which reach general agents of tented enterprises.

The Cole Brothers' show is said to have abandoned the idea of going South because of the lack of available territory. Many agents are moving by wire and it is believed that several smaller organizations are still uncertain as to route this fall.

The John Robinson show is said to have a "shut out" clause with the N. C. & St. L. and some show has the L. & N. tied up.

WALLACE HEADED FOR TEXAS.

Chicago, Sept. 16.

The Hagenbeck-Wallace show will make Texas this fall and will have five stands in opposition to the Ringling show. Walter Murphy is now in that State in charge of an opposition brigade. Wallace was not anxious to make the Lone Star State, but a shortage of territory almost compelled it.

ANCIENT BLOW-DOWN CAUSES SUITS.

Chicago, Sept. 16.

Attachments against the Barnum & Bailey show at St. Joseph, Mo., last week were lifted when the circus people entered appearance in court by filing general denials to the allegations in the suits—thus lifting the attachments, but guaranteeing that the Ringlings would appear in court when the cases were called.

There are seven different suits aggregating \$20,000. Two of them are for \$5,000 and five are for \$2,000.

They grow out of the blow-down of the Ringling show at Marysville, Mo., Sept. 18, 1905, and the suits are against the five brothers—Albert, Otto, Alfred, Charles and John Ringling.

The papers filed allege that the tent was insufficiently secured and it is cited that the ropes were fastened to animal cages. Two persons were killed in the blow-down.

RAINY DAY SHOWS.

Chicago, Sept. 16.

The Barnum & Bailey show had small business at Salina, Kan., on Wednesday of last week, due to the heavy rain the night before the circus struck the town. Straw was spread over the mud. The folk attending got out fairly well in the afternoon, but at night it was dark, many running into the mud knee deep in some places.

Two performances were given, and considering the circumstances they were remarkably good. Spangled fairies had to wade around a muddy arena in rubber boots and female riders in pink tights had to struggle with their overshoes until they reached a point where they could abandon them and find a dry spot on the back of a horse.

ENGLAND MAY SEE ANOTHER.

From England comes the report that representatives of an American show recently visited Stoke-on-Trent and went thoroughly over the former winter quarters of the Barnum & Bailey Show. The property was originally built by W. R. Renshaw & Co., according to plans approved by the late James A. Bailey, and since the show came across the briny has been used for the purpose of storing cars.

While nothing authoritatively could be learned from the other side it seems possible that England will see one of our big shows next season. The Ringling Bros. are said to have given up all interest in the Stoke-on-Trent property when the Bailey estate holdings reverted to them. They may be now turning their attention to England with seriousness as a show field, or some other American showman is considering the possibilities of going abroad.

It is now more than five years since Buffalo Bill was in England, and it may be that Pawnee Bill, who now holds the reins of management for the "Two Bills" is considering the advisability of hoisting again the magic name of Cody above English soil. The phenomenal success which Buffalo Bill attained in England, if not in every other country when he toured abroad, would seem to encourage the idea, which comes with the present rumor from England, that Stoke-on-Trent may have been visited by the "Two Bills" agents.

Chicago, Sept. 16.

The Ringlings have been offering musicians contracts for the next season with the understanding that they will go to England if required. This gives further color to a well defined rumor that there will be something doing in the circus line on the other side.

A MYSTERIOUS MISSION.

Chicago, Sept. 16.

W. S. Freed, formerly a circusman, who has been at Niles, Mich., for several weeks past, went to Dallas, Tex., last week on a mysterious mission. It is not known whether he is on circus business or not.

COLE BROS.' CLOSING FIXED.

Chicago, Sept. 16.

According to railroad contracts made here the Cole Brothers' show will close its season at Elizabethtown, Ky., Nov. 6. The circus makes several stands in southern Illinois on the Big Four, and contracts for these jumps were entered last week.

Rumor has it the Hagenbeck-Wallace season will end at Dyersburg, Tenn., Nov. 8.

Campbell Bros.' circus will close in about ten days. The "No. 1" car is now at winter quarters at Fairbury, Neb.

The season has not been a good one for the Campbell show, though it is claimed no money has been lost.

From the present outlook the Morris & Rowe show will close early.

"TWO BILLS" CLOSE NOV. 6.

Despite the general belief that Pawnee Bill would keep the Buffalo and Pawnee Bill shows on the road very late, the tour will end even earlier than it did last season. The "No. 1" car is running four weeks ahead of the show, and will, consequently, come off the rails Oct. 9.

The "No. 2" and "No. 3" cars are running on time; two weeks and one week ahead of the show.

Ringling Bros. will keep the Barnum & Bailey Circus on the road until Nov. 20 and will close the Ringling Bros. Show on the same date.

WILL VISIT BRIDGEPORT.

Al and Chas. Ringling will make a visit to the winter quarters at Bridgeport after the close of the season for the Ringling Bros.' two circuses. They will then for the first time see the property, the quarters at Baraboo having heretofore been all satisfying to them.

Al and Chas. were in New York when the Ringling Show played the Garden this spring, but Bridgeport was then, presumably, too far away.

CIRCUS CLANS GATHERING.

Chicago, Sept. 16.

Headquarters for circus agents moved from Chicago to St. Louis last week. Among those in that city were: Ed. Brennan, of the Yankee Robinson show, Harry Curtis, of the Norris & Rowe circus, Ed. J. Knupp, of Cole Brothers', J. P. Fagan, Harry Overton and R. M. Harvey, of the Hagenbeck-Wallace and C. D. McIntire, of the Gollmar Brothers.

RAY THOMPSON RECOVERED.

After having been confined to the hospital in Keokuk for several weeks, because of a severe kick in the face from one of his trained horses with the Buffalo and Pawnee Bill Shows, Ray Thompson came to New York Monday with his face still bandaged. Although it was feared that he would lose the sight of an eye, the danger in that direction is over, though he will permanently be a trifle disfigured.

Mr. Thompson left in the middle of the week to visit his wife, with the Barnum & Bailey Show, and will then immediately rejoin the "Two Bills" in Oklahoma.

It is reported that the Norris & Rowe show will winter at Carthage, Mo., in the Driving Park.



"THE REYNARD AND COLBY SPECIAL"

A snapshot taken by Mrs. Ed. Reynard, of "The Reynard and Colby Special," at Missoula, Mont., while en route from Butte to Spokane.

In the group are the acts appearing at the Orpheum and Washington Theatres, Spokane, last week, they having traveled to Spokane from the Orpheum and Majestic, Butte. This week they are at the Orpheum and Majestic, Seattle.

From left to right they are FROBEL, YOUNG, RUGE, COLBY, MISS FIELDS, RANDY, MISS WHITNEY, ROBINSON, MISS CLAREMONT, COLLINS, MISS MAY, GIRARD, MISS BARRERFORD, ROSS, MISS HUGHES, STRAUSS, CAMILL, HALE, HUGHES, ROSCOE, BURTON, HUGHES, JACOBS and REYNARD. In the car windows are MISS OSBORNE, MISS NORMAN and VIO MITO. The staff for Reynard & Colby are SETH DEWBERRY, manager, TOMMY COLBY, treasurer.

INDEPENDENT FILM ALLIANCE ELECTS MURDOCK PRESIDENT

Chicago Convention Brings Manufacturers and Renters Together in Mutual Protective Scheme.

Chicago, Sept. 16.

The independent movement in the moving picture trade took on new impetus with the organization of the National Independent Moving Picture Alliance at the new Hotel La Salle last Saturday and Sunday.

The meeting was called with the idea of providing a common fund to resist possible legal oppression, of gaining the exhibitor's confidence in the independent product and of giving independent exchanges advice which would lead to the disposal of junk and the purchase of new film and so provide a market for manufacturers.

It became plain that the manufacturers had a disposition to feel that any attempt to regulate them on the part of exchanges would be like the tail wagging the dog. Sunday it was commented upon that the manufacturers delayed the matter of deciding what they should contribute to the new Alliance until after the officers had been elected.

It was readily seen that the new Alliance was treading on dangerous ground when it came to electing officers. After midnight Saturday night J. J. Murdock and W. H. Swanson were nominated for president. When it came to determining how many votes should be allotted a concern with several branches the usual controversy arose.

The Alliance held its next meeting at 1 o'clock Sunday afternoon and during the night there was a widespread change of sentiment among the members due in a large measure to the announcement that the manufacturers and importers on one hand and renters on the other had come together for the first time.

It required great tact to bring order out of chaos and it is doubtful if a set of officers could have been elected which would have been so valuable to the Alliance, as the following slate which was pushed through late Sunday afternoon: President, J. J. Murdock, of the International Projecting and Producing Co.; vice-president, J. W. Morgan, of Joplin, Mo.; treasurer, A. Kessel, of the Empire Film Exchange, New York City; secretary, W. H. Swanson, of Chicago; member of executive committee, Ingald C. Oes, of the Great Northern Film Co., New York.

With Messrs. Murdock and Oes representing manufacturers and importers, with Messrs. Swanson and Morgan representing film exchanges and Mr. Kessler (who is both importer and film renter), as the fifth man, the value of this slate is appreciated. All interests are represented. The deciding vote is left with a representative of both of the interests which conflict. The east and west and south are represented on the executive committee which is given far reaching powers by the by-laws adopted earlier in the meeting. It was provided that the United

States shall be divided into five districts, each of which shall elect a delegate to confer with the executive committee.

It was also decided to have a publicity department. Mr. Stryckmans was prominent during the sessions. He was frequently seen in consultation with J. J. Murdock. Stryckmans held two proxies which would have made an election on the first ballot impossible, for out of 40 votes Murdock received 21, Morgan 10 and W. H. Swanson 9. It required a majority to elect and the by-laws read that after the first ballot only the two leading candidates are to be voted upon.

The Alliance voted to assess the film exchanges 25 cents a week for each customer and the executive committee will get together and confer with the manufacturers, when it will be determined what is a fair contribution to the Alliance fund from manufacturers and importers. It will be the aim to have the contributions of film renters equal that of manufacturers and importers. There was a suggestion that manufacturers pay \$2 a reel and importers \$1 a reel. This did not seem to strike the manufacturers favorably.

The need of bolstering up the independent movement was not questioned at the gathering. It was pointed out that there is not a single first-class theatre in Chicago using independent film and reference was made to three theatres on Madison Street which display licensed product and that a fourth one is building within the same block. It developed that the independents have strength in the south, but in no other part of the country.

W. H. Freeman, of the Film Import and Trading Co., seemed to look upon the new organization askance when the first session was held, but at the final sessions was of much value.

After Nov. 1 the initiation to the Alliance will be \$250 for exchanges. This was done with the idea of getting others to join at once, and it is believed that all will come in and cement an organization which will be formidable in battle array.

It was decided to hold the next meeting in Cincinnati early next May.

The Executive Committee of the National Moving Picture Alliance was in session Monday and Tuesday. A meeting will be held soon, arranged for at the Executive Committee's gatherings, to determine what the manufacturers shall contribute.

It is stated everything is now working in harmony within the ranks of the Independents, and Murdock's friends are attributing the success of the convention to his executive ability.

A new moving picture theatre is being built on King Hill Avenue, St. Joseph, Mo., in direct opposition to the Bijou Dream. The new house will be called the Cinique.

A SUPPLY "POOL."

Chicago, Sept. 16.

Twenty-five film exchanges are combining for the purpose of controlling the market on all moving picture supplies save films. This will include everything used by motion picture theatres, from carbons to seats. The scheme is to make contracts for big quantities with all manufacturers of supplies, then distribute them on orders direct to the proprietors or projectors of moving picture houses.

At first blush the combination looks nothing more than a pooling of interests for the purpose of getting better rates for the exchange, even if rates are not reduced to the picture theatre proprietors. Then again there are those who see trouble ahead for the independents in the scheme which is being so quietly perfected.

Provided the licensed exchanges are by their combination able to buy requisites on a large enough order to control the trade of the manufacturer, there might be difficulty in providing vital products for the use of the independents. Twenty-five of the leading film exchanges in America would take in about the entire purchasing power in the licensed film exchange list.

SPECULATING ABOUT SUITS.

Chicago, Sept. 16.

It is said that the Motion Picture Patents Co. planned to bring suit against various exchanges which handled independent film. Whether the combination of the independent forces will change the plans of the Patents Co. or not is a matter of much speculation among moving picture men.

Attorneys for the Independents claim to have something up their sleeve which will be of the greatest value in defending the suits brought by the Patents Co. It is "something new" according to a man prominent in the picture world. Heretofore the Independents have felt themselves at a disadvantage owing to Patents Co. having the leading attorneys, who are up in motion picture patents, but this new mode of procedure or evidence (as it may be) seems to have instilled great courage among manufacturers.

MANUFACTURE IN SIXTY DAYS.

Chicago, Sept. 16.

Alex. Moore, head of the American Photomograph Company, was here for the formation of the National Independent Moving Picture Alliance and stated that his company would begin the manufacture of films in about sixty days.

The company is chartered under the laws of New York.

UNCLE SAM AS A SHOWMAN.

Washington, Sept. 16.

Professor W. H. Hayes, assistant secretary of agriculture and a staff of helpers are on the grounds of the Minnesota State Fair, St. Paul, under orders from the department to instruct by lectures illustrated with moving pictures, the newest discoveries of scientific farming.

Among the specially made films to be shown are those illustrating the best method of making butter, building roads and breeding plants. If the experiment is a success further demonstrations will be given throughout the country. The department has a number of experiments under way for this purpose.

CAN'T UNDERSTAND BASS LICENSE.

Chicago, Sept. 16.

The report current here that a license has been granted to S. N. Bass by the Patents Company to operate a film exchange in New Orleans is being widely discussed by film men. Two license exchanges existed there a short time ago, and following a policy adopted by the Patents Company, the Imported Film Company took over the Crawford Exchange. This necessitated a considerable expense. Speculation is rife as to why the Imported took over the Crawford if two exchanges were to be located there. The Crawford Exchange had been in existence some time, while Bass is believed to be a newcomer in the field. It is hinted that the Imported had thought of leaving the licensed field, which may possibly have been the reason for the licensing of the Bass Company on Sept. 1.

INSURING INDEPENDENTS.

Chicago, Sept. 16.

Insurance has been offered the Independent moving picture exhibitors similar to that arranged for by the Patents company.

The alliance recently formed can secure five per cent. commission on business if the plan is favored, and will have insurance through the same firm instead of guaranteeing so many houses as the Patents company was asked to do.

CLOSING CHICAGO HOUSES.

Chicago, Sept. 16.

Mayor Busse revoked the licenses of seven moving picture houses this week at the request of Fire Marshal Horan. The complaint was that the houses were overcrowded or that some of the doors were locked. Mr. Horan made a personal investigation Sunday and found these places violating the law. He says:

Lyric, 34 S. Halsted St., Frank Hershfield.
Jed Williams, 112 S. Halsted St., Jud Williams.
Nickodem, 318 S. Halsted St., Chas. Choyinski.
Ideal, 128 S. Halsted St.
Gem, 1223 S. Halsted St., Carl Laemmle.
1302 S. Halsted St., George Friedman.
Star, 1300 S. Halsted St., Edward Kouovaki.

TWO MORE IN WOOD'S STRING.

The Coliseum, Newark, N. J., the property of J. K. Burk, of the United Booking Offices, will shift its bookings next week to the Joe Wood office. Harry Whitlock will handle the booking of attractions. Eight acts will make up the show.

Two new houses which were added this week to the Wood sheets are Wonderland, Scranton, and the Scenic, Hartford, Conn.

M. P. ADVERTISING SCHEME.

Montreal, Can., Sept. 16.

H. R. Carlton, general advertising agent of the Grand Trunk Pacific Railroad, left here a few days ago in company of F. E. Butcher, an expert employed by one of the English moving picture concerns. The latter carries a moving picture camera and will take views all along the system. These will be used for advertising purposes.

Irene Franklin and Burt Green returned to New York late last week. No opening date for the act has yet been announced. They are engaged to return to England for next summer.

Harry Walters was removed to the Massachusetts General Hospital, Boston, Sept. 13.

THE MANHATTAN.

The Manhattan Theatre, devoted to vaudeville and moving pictures, opened at 31st Street and Broadway Monday afternoon under the management of William Gane, who formerly directed the same class of entertainment in the old Manhattan at 33d Street. The new theatre is in the premises formerly occupied by Smith & Gray, clothiers, although the store has been converted into a real theatre, with a balcony and a stage twenty feet deep and thirty feet wide.

A brilliantly lighted arcade front has been devised to give access to the theatre directly at the corner past which there is an immense traffic at every hour of the day and until after midnight. The rearrangement of the building has cost \$70,000. The result is as neat and pretty a little theatre as there is devoted to this class of entertainment. The seating capacity is limited to 300, although there is room for four times that number in the auditorium, and a large amount of space has been partitioned off for candy stands and like concessions.

An admission of 10 cents to all parts of the house is the rule, with boxes fixed at 25 cents. Since the opening all the evening performances have turned away patrons. Ordinarily a show of an hour and a half is given, four each afternoon and evening. Each consists of two vaudeville acts and three reels of pictures. To keep this schedule running eight acts are booked weekly for the full seven days. Four work in the afternoon performances and a like number replace them in the evening, the bills exchanging places in the middle of the week. The pictures are the releases of the day before.

When the demand for admittance becomes pressing, the time of each show is reduced. Wednesday evening only two reels were shown and two vaudeville acts to a show. At the end of each performance the lobby was blocked with people, the doors having been closed when the capacity was reached. Between 8 and 10 o'clock two shows were run off—the Seamon Duo, Jack Davis and Cora Merrill and Bradley's Minstrel Quintet, a minstrel organization of five men, which is to be a permanent feature. Between each act the same two reels of pictures were shown.

The stage is excellently lighted and an orchestra of seven pieces give the numbers every advantage in getting over their music.

The Seamon Duo have an extremely neat little specialty. They are brother and sister—both having most agreeable voices and making a costume change for each of their three numbers. The girl is a personable young woman, and has no end of youthful good looks, while the man has a good presence.

Jack Davis and Cora Merrill go in for the roughest sort of comedy. They open with the most conventional routine of man-and-wife talk, incorporated in which is a good deal of "released" matter. While the woman is making a costume change her partner does a dramatic recital, one of the worst things of the sort that has yet been pulled. Upon her reappearance the woman sings in a heavy penetrating voice. He changes from straight clothes to burlesqued woman's garb, and for a finish takes off his outer garments and is disclosed in corsets and short petticoats.

Rush.

VARIETY'S OWN PICTURE REVIEWS

"A Case of Tomatoes" (Essanay).

There is something so reminiscent in this film that it seems almost a revival; or else somewhere in filmdom there is another like it or bordering on it. However, it is a really good film. A delivery cart loses a box of tomatoes over its tail-board. The box bursts. Two urchins pounce upon it, appropriating all they can crowd into two big bags. The idea has suggested itself to them that they go around pelting people, and they carry it out. Their search for victims sends the tomatoes into open windows, automobiles, open doors, street cars, on to a tennis court and to all sorts of places. The results are shown in comical scenes, the last being in a police station, where everybody who has been "plugged" assembles to complain. While they are all there the kids throw tomatoes at them again and are caught by a couple of policemen, taken inside the station and then everyone gets even by taking turns in washing the boys' faces. This makes a funny finish to a funny film. WALT.

"Three Reasons for Hate" (Essanay).

The Chicago producers have turned loose two good comedies in one week; but of the two "Three Reasons" runs second. At that it's funny. A traveling man is seen to enter a hotel and register, go to a store and start selling a bill of goods. The receipt of a message at a telephone office is seen to make the operators laugh, and when it is eventually delivered to the drummer he jumps with joy and starts pell mell from the store. To everyone he meets he shows the telegram and they all laugh and slap him on the back. The telegram gets him out of several predicaments, and, finally, after he returns home, the "Three Reasons" are presented to him in the arms of three nurse girls. WALT.

"The City of Naples" (Pathe).

This panorama is an exception to the general run of Pathe pictures; it contains less incidents of interest for the reason, perhaps, that Naples and its types have been brought to our shores in frequent pictures. This film goes with the fillers. WALT.

"The Pretty Girl of Nice" (Pathe).

This is one of those well acted Pathe dramas and the story is engaging. If not previously untold. A city chap goes to the country, wins a lassie and deserts her. He comes to town and marries for money. His wife is unfaithful, and he follows her to the trusting place her lover has appointed. The rejected girl is also on the scene, and through her devotion tries to make it known that it is she whom the lover has come to meet; but the husband knows better, spurns his wife and turns to the girl who has loved him all the while. The scenic coloring is pretty and the tale runs through several pretty vistas of forest and field, which lend an undeniable charm. WALT.

"The Fatal Love" (Urban-Eclipse).

This dramatic subject is well worked out and holds interest all the way. Photographically it is for the most part excellent. A violinist gains fame, and being engaged at society functions becomes enamored of one of the leaders of fashion. Charmed by his musical talents she reciprocates his advances. Finally they elope, the musician leaving a widow and grown son. The sheen of romance finally pales for the woman and she throws the musician over. Returning home he finds his son has won fame as a violinist. The delight at again seeing his father impels the son to intercede with the mother for a reconciliation, finally accomplished. The son while directing his orchestra one day sees a woman who fascinates him. He makes violent love, wins and brings her home to present to his parents. She is the same who infatuated the father. The mother throws her over a cliff and ends it, a sweet finale. WALT.

"Getting Even" (Biograph).

This is a good comedy subject well worked out and extremely well acted. The village belle, walking down the street, is surrounded by a host of young miners, each trying to make a conquest. Along comes a handsome young chap who digs right in and seems to be beating them all out. In fun and revenge the disgruntled miners turn the successful young fellow over their knee and give him a spanking, much to his humiliation and relief before the girl's eyes. Then comes the announcement of a masque ball, and the young chap figures how he can get even. Feigning toothache he lets the other fellows go to the dance first and he then dresses up in women's clothes and goes to the dance. He makes a great hit with the boys, for he is made up in fine array. Flushing his points out, he has one of his tormentors at his feet with a proposal of marriage and then he tips off the joke and turns the laugh upon his companions. It's really a funny "comic" film—a rarity. Indeed. WALT.

"The Children's Friend" (Biograph).

The finish of this film is about as funny a view as one could well find. A band of youngsters go to the shore for a day's pleasure. On the way there is a childish liff and the group breaks up into two bands of pleasure seekers. Three of the children get safely home, but three other little ones are shown to have fallen into a sand-pit by the shore, a position from which they cannot extricate themselves. There is a chase and a search for the lost children, but they are not found. The fates send a carrier pigeon near the sand-pit and the children tie a message around its neck and it is quickly delivered. When the party of rescuers comes upon the scene the fun begins. The little ones have been seen trying to climb out, only to slip back and fall into the sand-pit. The bottom of the pit and bring up the children, one of the relief party hangs lead down, while another

holds him safely by the heels. It is in this position that his curious antics in dragging the children out of the hole by an arm or a leg brings forth real laughs. It's a funny finish to a good film. WALT.

"Chasing a Sea Lion" (Pathe).

While Peary and Cook squabble about the North Pole the enterprising family of Pathe brings it to us in some highly interesting pictures of the land of the midnight sun. The process of chasing, killing, skinning and disposing of sea lions for the benefit of their hides is shown in a graphic series of clear photographs of these strange and interesting scenes. To "farthest North" is a long way to go for the pictures, but they are well worth while. WALT.

"Sports in Java" (Pathe).

Depend upon these Frenchmen for at least one interesting travel view a week. While this subject is not quite up to the class of some of the Pathe films we have been shown, it nevertheless enlightens the beholder upon strange and unfamiliar subjects. The several sections of the reel show a bout at a peculiar game played with sticks; a wrestling, a boxing match between two natives, and one particularly unique picture of a fight between quails. Let it be said that quails fight by catching bills with a bull-dog hold and then wrestle all over the place. WALT.

"How to Tame a Mother-in-Law" (Pathe).

The pictures show that hypnotizing her is a good way to get the best of the troublesome old lady. There are several comic situations during the process of subjecting the mother-in-law to treatment, and she winds things up by blacking hubby's boots while he makes love to his wife in complete contentment. Not a very brilliant comedy effect. WALT.

"The Free Booters" (Selig).

This Chicago maker has turned out another of those sharp, clear and entertaining far west films; a subject in which he always displays a master hand. Two handily armed men are discovered by the sheriff for stealing two bags of gold; they go to his cabin, gain possession of the precious metal, take it to a cave and hide it. Unknown to them they are followed by the village cut-up, who bears his news to the officers of the law. When the posse is approaching the cave they are discovered by the thieves. The robbers go higher up the cliff and throw rocks down on the officers. In this manner one of them is seriously hurt and taken to the cabin where the unfortunate man is presumably dying and try to shoot him for good measure. This thirst for vengeance gives the officers a chance to catch and carry the robbers off to their just reward. Throughout the film there is plenty of chase and much beautiful scenery. The film is splendid all the way through. WALT.

"An Alpine Echo" (Vitaphone).

This film is strongly dramatic and well played. The scenic frame-up is pretty and is as near Alpine as necessary. The film starts with the childish love of a country boy to a ten year later and then something starts. The young man is an Alpine guide, his uncle is a maker of music boxes, and one particularly fine instrument has been shown in the picture from the earliest scenes. While guiding a party of tourists one of the young ladies falls, sprains her ankle, and when the guide ties his handkerchief around it he seems to know he loves her madly. In a spirit of jest the girl encourages his attentions, and the young cousin comes upon the pair during a spirited love scene. Later the tourist party decides to start at once for home and the girl writes a letter to the Alpine guide, showing him the way. One of the lines in the very chilly misadventure film to call upon her if he ever comes to America; and he decides to follow her. Arriving in New York he seeks the girl's home, finds her in and is disdainfully ordered off the premises. Meanwhile the old uncle dies and the girl, left alone, decides to return to the States and find the lover of her childhood. She brings along the music box, and finally is compelled to sell it to get money for food. Miraculously she takes it to the shop where the ex-guide is employed; the new owner starts the music, and the young Swiss hears the old tunes which turn his memory to the old home. He comes into the shop, sees the same old music-box and claims the girl. Happy reunion and ending, and the end of a good film. WALT.

"Mozart's Last Requiem" (Gaumont).

This is a long, tedious and gruesome film; but is of excellent photographic class. It is supposed to represent the last days of the great composer, during the time he composed his last requiem. With the realization that his death is near at hand he is terror stricken as a result of a vision which shows his funeral dir with priests performing the final rites. Further along, just before death finally overtakes him he sees visions which disclose the performance of his requiem and the scene from his dreams. His death eventually ends the film which runs to a full reel. WALT.

"A Child's Prayer" (Pathe).

This is a good dramatic subject. The husband of a sick wife and father of two weak little children is out of employment. To make a little money he starts, with an evil companion, to sell fish in the water. He is arrested and the news of his predicament is brought home to his family. One of the little girls writes a letter to "Dearest God" asking for aid. It is picked up by a sympathetic man of some influence with the prison officials. The letter secures the release of the unfortunate father and his family. The film works out logically, is photographically fine and is well acted. WALT.

"The Tricky Dummies" (Gaumont).

Tuesday would have been a very weepy occasion for the followers of moving pictures had it not been for the Gaumont releases, three in number and all of solid comedy value. "Tricky Dummies" tells a tale of a love affair between the daughter of a clothier. The young swain disguises himself as a clothing dummy. While he is standing before the shop a thief runs away with some of the goods, but being blocked in his flight likewise takes upon himself the disguise of a dummy. A policeman is summoned and makes a third in the line, the policeman hoping by the trick to watch for the return of the thief. This situation is capably built up and won laughter. RUSH.

"The Fiddle and the Fan" (Gaumont).

This is a trick film, the least laughable of the Gaumont trio. A bass violin player goes to the theatre concert accidentally breaks the stand of his instrument. He fixes it hurriedly with rope. Arriving at the theatre he places the violin in position and the rope becomes involved with an electric fan. The instrument begins to spin rapidly, with the musician clinging to it and knocking down every one that attempts to come to the rescue. The views are only passably amusing. RUSH.

"Her Busy Day" (Gaumont).

This is just 250 feet of chase, but it is mighty well done. A French market woman, with her hand cart, gets into arguments with various housewives who come to buy and, is ordered to move along by the police. This starts a chase and running fight through a series of hairbreadth and miraculous escapes until finally the market woman and her pursuers drop in a canal. Chases have been shown close to the limit of roughhouse, but this series is close along with the fastest. RUSH.

"Little Sister" (Edison).

A preliminary announcement thrown on the screen makes it known to the audience that the subject was written and arranged by E. W. Townsend, author of "Chimble Fadden." The story is a capital one, but there are a few points in it which it loses conviction. The narrative has to do with a young man of the slums who "goes wrong" and a little sister who finally accomplishes his salvation. The opening scenes show tenement house types in characteristic recreations on the house tops of the lower East Side. Here the young man is tempted and steals the pocketbook of a neighbor. He is discovered. Next he tries to pick pockets on the street (this occurs in front of a wretchedly set theatre lobby). In caught, but escapes by a trick. In desperation he enters a wealthy private home near Fifth Avenue, but is again caught. The little sister follows him into the house. It happens that the pair who are the robbers have recently lost a child and they are so warmed by the devotion of the "little mother" that they release her brother. The last scenes show the pair living in contentment on the country place of the benefactor. It is a highly absorbing little story, but some of the stage settings could have been improved upon. RUSH.

"The Little Father" (Vitaphone).

The Tuesday releases fell oddly, bringing together "The Little Sister," by Edison, and the "Little Father" by the Vitaphone, both resembling each other more or less in general character. The "little father" helps support his widowed mother by selling papers. The mother is wrongly accused of theft and sent to jail by a court and jury that, from appearance, must have been packed in about the space of a trolley car. The boy sells the furniture of the home and with the money buys a pretentious newstand. By the time the mistake that sent his mother to jail has been discovered, he is on the way to prosperity. There are novel points, but in the working out there is a good deal of insincerity and some inaccuracies. RUSH.

FYNES SLIDING BACK.

J. Austin Fynes is again approaching regular show business and he may not take many steps until he is back to vaudeville. Among the "picture" houses he controls is one in Stamford, Conn., which has not acted just to suit him, and he has decided to change its policy, and will hereafter run dramatic combinations. Shows booked by the Shuberts will play one-night stands, starting immediately.

HAS KANSAS CITY PROPOSITION.

Kansas City, Sept. 16.

M. Heim, the wealthy brewer, has left for New York to consult with William Morris over a proposition to build a vaudeville theatre here.

Mr. Heim has a site in the block containing the Hotel Baltimore, on the principal street and the apex of many local traction lines. The Orpheum Circuit Co. has an Orpheum in this city.

Dorothy and Harlowe receive their first vaudeville showing in a new act at Alhambra Monday, booked by Max Hart.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York.

Lola Merrill and Frank Otto, Colonial.
Ida O'Day and Co., Colonial.
"Boxing Kangaroo," American.
Thora, Fifth Avenue.

"The Woman in the Case," Hammerstein's.

Eddie Leonard,
(Assisted by Mable Russell and the Field
Bros.)

"At Home Again" (Singing and Dancing).
14 Mins.; Full Stage (Special Set).
Hammerstein's.

They have saddled quite a task on Eddie Leonard's shoulders this week. He is closing the show, following one of the best layouts the house has set forth in some time. Leonard's offering is strong enough for the position. When he makes a few changes it will be far ahead of anything the minstrel man has ever done for the varieties. The one present weak spot is the finish. It is a "rag" number, which in itself is not good. The idea is all right: it is the song that is bad. It is not of the inspiring sort, and the dancers as well as the orchestra were unable to get into it. Another mistake which should be corrected at once is the failure to make a costume change. The Field Brothers should not be allowed to return with their opening clothes and Mable Russell should also be given a chance to wear a pretty dress, while Leonard would also do well to change. Up to the point of the last number the act was bulky. The brothers open with an eccentric scarecrow dance, a corking sendoff. The boys do exceedingly well with it and their work shows decided improvement. Miss Russell adds class to the specialty. She uses a light brown makeup, perhaps a trifle too light, and looks dandy. A nice singing voice and a natural likeable manner makes her most valuable. Leonard is just Eddie Leonard, easily up with the leaders in modern minstrelsy. His song with Miss Russell went very big, and for an encore he sang "Ida" as only Leonard can sing it. The pretty attractive set, with the soft lights, gives a pleasant effect from the opening and the easy graceful work of all the principals carries it through. Leonard has uncorked something good in his latest act. The entire audience remained seated Monday night, which is saying a great deal for a Hammerstein crowd at the closing of the show.

Dash.

Fred Cole and Dogs.
15 Mins.; Full Stage.
Royal, Brooklyn.

The dogs and Fred Cole is the way the act works out. Two beautiful specimens of bulls have been trained to manipulate a punching ball and to jump over chairs. They leap high in the air and punch with their noses a ball suspended fully ten feet from the stage. The dogs play as though they loved the work, and if the act were cut to just what the dogs do, Mr. Cole would not open the act with a banjo, do strenuous buck-dancing and lose his breath. He would still keep his dogs in training, and have a much better act.

Walt.

NEW ACTS OF THE WEEK

August Von Biene and Co.
"The Master Musician" (Dramatic).
29 Mins.; Full Stage (Interior).
Colonial.

Von Biene, one of the most popular single musicians that ever played American vaudeville has fallen a victim to his desire to be an actor rather than an interpreter of the cello. His present sketch, which looks like a complete grab-off from "The Music Master," has in it altogether too much pathos and story and too little music. It is the work of George Broadhurst. Von Biene is the high-caste German musician, in America searching for the woman he loved in the old country, but whom he was prevented from marrying by parental objections. He is reduced to abject penury and his only friend is a slavey in the poor lodging house where he makes his home. He is awaiting a visit from a prosperous pupil in the hope that she will pay him for lessons enough to satisfy his board bill. The musician has not had food for many hours, and the slavey gives him her breakfast. Despite his bodily weakness the musician plays for the slavey, this being the only point where the cello enters the proceedings. At the end, of course, he finds his old love. The fact that the solos were the only things that won real applause should indicate to Von Biene that his musical specialty is in demand, and that David Warfield impersonations are passe.

Rush.

"La Belle Mexicaine,"
Pantomime, in Two Tableaux.
Marigny, Paris.

Caroline Otero is always a trump card for the Marigny Theatre at the latter end of the summer season, and will probably draw an elegant public to the Champs Elysées during September. The nime-drama by F. Michel and A. Fijan, appropriately named the "Beautiful Mexican," is very sombre; moreover a program is necessary to thoroughly grasp the action. During the birthday rejoicing of Senora Dolorès (Otero), the sound of firing is heard. The French troops are approaching and the villagers, led by Ortego (G. Wague) the husband of Dolorès, go to oppose their attack. In the skirmish Ortego is shot and is brought home dying; Dolorès and her son, the little Chiquito (Mlle. Arduini), swear to avenge his death. The French officer (Theo Thalès) billets at the house; struck by the beauty of Dolorès he chides his soldiers for threatening the inmates and humbly begs for food and shelter. Dolorès eyes him with hatred. To subdue all suspicion she dresses in her best attire, and in serving supper poisons the wine. Dolorès then fascinates by her charms while the officer imbibes. When the poison takes effect she scornfully rejects his advances and tells him the truth. The officer wriggles in agony, while the beautiful Mexican draws the curtains and is supposed to say to the body of her husband "Look, Ortego, how you are avenged!" But the unhappy woman sees that her son has likewise died from the effects of the poisoned wine and this turns her brain. The pantomime is splendidly mounted and well played.

Edward G. Kendrew.

Florence Stanley and Co.
"The House Across the Way."
20 Mins.; Four (Parlor).
Royal, Brooklyn.

Impossible in theme, illy constructed and poorly acted, this sketch of mawkish sentiment, by Samuel Lewis, will not do. Kitty Harper, a crook of the home-wrecking type of female, has induced a young man to do a job of house-breaking under the promise of skedaddling with him when he brings home the goods. The house to be robbed is across the street from where she is occupying a flat, opening onto the fire-escape. There is a policeman on the beat. To remove him out of the way she throws a note down, wrapped in a red stocking, stating there is a burglar in her flat and for the officer to take a run up the fire-escape and get him. Keen for the encounter, the policeman takes the tip; but on his arrival the girl says little about the burglar and starts making eyes at the officer. There is considerable conversation along various lines until the policeman suddenly tells her he knows she is a crook, and had been "wise" all the time. Then he starts to give her what he calls the "third degree." Taking her to the window of the fire-escape he makes her raise and lower the blind, as a signal to the young thief she is in league with that the coast is clear. There is poor excuse for her doing this, and when the burglar walks into the room and finds a policeman there, she tells her confederate that she is sorry she gave him the signal; in fact that she is sorry for a whole lot of things. The copper "third degrees" the burglar, finds he is the son of the politician who put the officer on the force, and turning himself immediately into judge the jury tells him to go and sin no more. The girl tries her wiles on the sentimental copper and is given twenty minutes to catch a train for Chicago. The whole proposition is illogical, and the players ordinary.

Walt.

Ethel Barr and Co.
"An Episode of '61."
20 Mins.; Four (Parlor).
125th Street.

Ethel Barr is a little girl, very young and not an actress. Her work is mechanical and automatic to a degree seldom seen among children of the stage. The man who depicts Abraham Lincoln in the sketch is to be taken more seriously. He is short in stature for Lincoln, of course, for the martyr was an unusually tall man. In make-up, however, he has achieved a triumph in duplicating the pictures and descriptions of Lincoln as they are currently accepted. The sketch itself is nothing more than an excuse to play upon the veneration in which the martyred chieftain is held. It contains no other element of dramatic strength than that gained from this reflected sentiment. If the character were not Abraham Lincoln no one would listen to the duolog between the man and the girl. As long as the girl cannot act, and as long as the man can receive no credit for much of anything but making up to resemble a photograph, and as long as the sketch is not endowed with any element of dramatic force of itself, what's the use of the sketch anyhow?

Walt.

Pat Rooney and Marion Bent.
"At the Stand" (Singing and Dancing
Sketch).

21 Mins.; Two; Close in One.
Colonial.

Pat Rooney and Marion Bent return to the city with a new offering, perhaps a little "wise" for the out of town houses, but at the Colonial one large, complete scream. The stage at the opening shows a street scene in "Two" with a newsstand, fully supplied with the current papers, and Pat Rooney, the "newsy" in charge. Miss Bent in a pretty new soubret frock bustles up and buys a paper. From this point they engage in exchange of talk, much of it built out of puns on the names of the publications. A song or two and Pat's inimitable dancing make up the rest. Miss Bent makes one change to a pretty blue ankle-length dress, and after another song the pair make their exit with a lively dance. Pat's dancing (in soft shoes only), Marion's good looks, and the youthful good-natured activity of the pair make a combination that is bound to win approval no matter how light the vehicle. The sketch is the least important part of their offering.

Rush.

Godfrey, Henderson and Co. (2).
"3 Pairs of 'Em" (Farce).
18 Mins.; Full Stage.
Lyric, Hoboken.

Whoever wrote "3 Pairs of 'Em" has gone a long way in several directions for laughs. The piece is the broadest farce. Just about the proper breadth for the patrons of the Lyric, but not for the better grade houses. A young woman from New York is called west by an eccentric uncle who wishes to burden her with a portion of his wealth. She stops at a hotel, and is shortly interrupted by the man in the next room who has lost his trousers and is on a still hunt for them. He is a near-sighted, absent-minded old fellow, and finally lands on the trousers of a young salesman in the room on the other side. This brings the young salesman into the piece on the hunt for his trousers, and the farce begins. The girl's uncle sends her a pair of trousers which she gives to the salesman to get rid of him. Later she receives a note stating that \$5,000 had been placed in one of the trouser pockets. The salesman in the meantime has changed with the near-sighted one. Finally the trousers return and the money is found—the finish. There are some laughs, but the talk is too much about trousers, in which the woman is mixed in and is not humorous. It went well in Hoboken, where the one real, new, and bright line in the piece never got a wrinkle. The farce is very well played. Miss Henderson carries the brunt of the work and does it remarkably well. She is on the stage during the entire proceedings, but is wasting herself on this sketch. The same may be said of Mr. Godfrey, who plays the salesman. His work is excellent. The couple are really capable of handling something worth while. Their present sketch is not up to them. The company also does very well. In different surroundings the farce might look better, but it is doubtful if it will be strong enough at any time for the big houses.

Dash.

Leslie and Baker.
Songs and Dances.
16 Mins.; Full Stage.
American.

Leslie and Baker could start improvements by playing their specialty in "one." There is no need to use the full stage. If they had been working in "one" this week, the team would undoubtedly have been given a better position on the program. The work is clean and smooth. Both dress neatly in good taste and change often. The lack of a couple of good lively numbers and some gingery dancing is a drawback. They seem capable of dancing some, and this is where they should place their efforts. The girl does a very pretty "bogy-man" number after the "Yama," but it lacks the snappy dance of the latter for the results. The man does a George M. Cohan throughout, looking somewhat like the Yankee Doodle one, except in the "Rip Van Winkle" dance, originally done by William Rock. A sort of an "Apache" waltz at the finish won some applause. A good lively number with a dance would do better for a finish. More life and one or two fast dances should place Leslie and Baker in line for all the better time.

Dash.

Mabel De Young.
Pianolog.
12 Mins.; Full Stage.
Royal, Brooklyn.

More confidence, the result of perseverance, will develop this pretty young woman into a very good entertainer. She has an excellent voice for rendering the type of songs she is now using, dresses neatly and makes an attractive appearance. "Carrie" she backs off the boards, using it as her last song and going away to a fine showing of applause. Using her very big and expressive eyes to a disadvantage in the "O, Doctor" song, she gives the impression that the colored lady was not as ill as she really must have been to call in a physician. Two other songs rounded out an entertaining turn. Miss De Young has a neat trick for getting away from the piano; she comes down to the footlights to sing the final choruses and that puts her on her feet to make exit. Her act will do.

Walt.

Queen Mab and Chas. Weiss.
Singing, Talking and Dancing.
18 Mins.; One.
125th Street.

Thousands of hearts have been lost in Harlem during the past week, and Queen Mab, 28 inches high, has them all. She is a dear little mite, of perfect form and a doll face surmounted by golden ringlets. She appears as a beautiful woman would look if viewed through the inverted end of a field glass. Her gowns are of finest material and consist of four changes, all "creations." Her husband, Chas. Weiss, is a diminutive chap, but he looks large when standing beside Queen Mab. They sing a lively song to begin with, and then the Queen has a solo in a real sheath gown. Weiss does a German monolog, ending in song; Queen Mab sings again. A snare drum duet and a song and dance closes. The dancing made a great hit as they stepped off the different changes rung in by the average stage dancer. But Queen Mab herself is the star, and she would be a hit from a nickel picture show to the Metropolitan Opera House. *Walt.*

"The Song Shop."
Singing and Dancing.
20 Mins.; Full Stage (Special Interior Setting).
Fifth Avenue.

"The Song Shop" is a new offering put out under the direction of Jesse Lasky. Paul West is credited with the authorship. If that means that Mr. West wrote the utterly worthless talk in the sketch he has much to answer for in burdening a company of good specialty people with an almost killing weight. The scene discloses the interior of a sheet music store with stands and walls covered with gaudily colored title pages. Charles De Haven and Jack Sidney are the salesmen in the place. "Gee," observes one, "business is rotten. Let's go into vaudeville. They say the managers pay \$2,000 a week to a monkey. We ought to be able to make a living." Here Benn Lynn, the proprietor of the establishment, makes his appearance and the three agree to make up a vaudeville act. This gives De Haven and Sidney the cue for a capital hard shoe dance, one of the two good incidents of the piece. Later John T. Murray started a flutter with a song called "Let It Drop," but otherwise floundered around in tame comedy business. The Shaw Twins, impersonating society belles with a stage aspiration, enter the shop and they are also included in the prospective act. Their whistling specialty is worked into the proceedings and all get together at the finish for another song, "I'd Like to Harmonize With You," which got more than anything else in the act except the De Haven-Sidney dance. The latter pair do not handle their dialog very smoothly. The act was moved from "No. 3" to "No. 2" on the Fifth Avenue bill and got past, thanks to the specialties entirely. *Rush.*

Bradley's Minstrel Quintet.
Songs and Talk.
17 Mins.; Full Stage.
Manhattan.

The quintet is a permanency at the Manhattan, having been organized by the manager, William Gane. They appear in cork and full evening dress, arrange themselves in the conventional minstrel half-circle and go through the usual routine of singing and patter between end men and interlocutor. The interlocutor is a capital "feeder" for the talk and displays in a solo a really remarkable bass voice. The other members have solos, each announced in the old-time fashion. The Manhattan Theatre audience took to the act enthusiastically. *Rush.*

Paleau.
Ventriloquial.
13 Mins.; Full Stage.
Lyric, Hoboken.

Paleau is one of the old school ventriloquists. He uses several figures, but principally one made up as a sailor while he himself dresses in military clothes. His dressing could and should be improved at once. The talk is fairly bright and made the audience laugh. The man pays little or no attention to ventriloquism. Some of the time he talks naturally, hiding his mouth behind the "dummy's" head. A good laugh, using a negro dummy is about the best thing he does. Paleau may do for the small time. *Dash.*

Odorton Brothers.
Hand Balancers.
10 Mins.; (Four-Garden).
Plaza.

These two men offer a routine of hand-balancing which contains no new examples of muscular skill or ingenuity in development; but they do their work with a deftness and despatch, delightful to behold. They are a nice looking duo, dress immaculately and can make good in their class. *Walt.*

Bartell and Garfield.
Songs and Talk.
14 Mins.; One.
Lyric.

Bartell and Garfield are too listless themselves to expect to arouse an audience to any great degree of enthusiasm. The talk, while fair, is not well delivered, in fact the voice of the comedian is so low that it is impossible to hear him more than three or four rows from the front. The singing is better, and if the pair can secure a few good parodies they would do well to drop the dialog, at least until they can acquire an easy delivery. The use of an expression of Clarence Wilbur's, which had no bearing on anything in the offering, was repeated several times by the comedian, perhaps just to make the "straight" end laugh. It did not go very well even with him. The pair will have trouble getting away on the small time with their present layout. *Dash.*

Moran and Van.
Singing, Talking and Dancing.
15 Mins.; One.
125th Street.

The make-up of this act is presumed to be a "kid" specialty, but it is hard to see things in the light that they seem to. The man has a weak voice, for both singing and talking, and the woman is provided with a loud voice with no melody therein. The talk is made up of jokes, revivals of some of the most ancient and honorable traditions known to the vaudeville stage. There is some hard shoe dancing, when the singing and talking is disposed of, which is the best thing they do, and more of the foot work and less singing and talking would make them come nearer to being passable. *Walt.*

Neary and Harvey.
Singing and Dancing.
15 Mins.; Two.
Royal, Brooklyn.

More than an ability to shake a foot is required to pass, even at the Royal. These young men dress as telegraph messengers. Why one of the twain blacks up will never be known. Their act is very weak in all particulars. *Walt.*

In one of the agencies booking for the smaller houses a member of the staff on Tuesday was asked how an act had fared Monday. "What's to-day, Tuesday?" he replied. "Oh, that act must be all right; it's still working."

Mort Singer has been looking about this week for people to join his "Flirting Princess" to open at the La Salle, Chicago, Oct. 4. Violet Dale has been engaged. Offers were made Grace La Rue and Billy Gould.

OUT OF TOWN.

Virginia Harned and Co. (r).
"The Land of Hope" (Dramatic).
30 Mins.; Full Stage (Special Set).
Young's Pier, Atlantic City.

The setting is in a peasant's cottage in Austria. Miss Harned is a golden tressed peasant girl. He is her affianced husband (Carl Ralph Kellard). After years he has saved enough for passage to America, "The Land of Hope," where he is to make a home for her. With tears and hopes for the future he goes, promising to send for her at the end of six months. The curtain drops for a moment, she fondling a tiny kitten. A lapse of eight years. She looks worn with waiting for the word that has not come from across the seas. The kitten has grown into an old cat. A storm is raging without, and a stranger who says he is from America craves hospitality. He is presumably Carl in disguise. He tells her that he has heaps of gold in his belt, and imbibing wine falls into a stupor. The woman decides to rob him so that she can go to her Carl, but is caught in the act and in the scuffle stabs him. The curtain drops with her in supplication. The curtain rises with her in the big chair with the kitten still in her arms. It has been a bad dream. Carl rushes in and in great joy tells her that his uncle has sent him his passage to America. The sketch gives Miss Harned ample opportunity. Vaudeville should like it. *I. B. Pulaski.*

Ward Baker.
Violinist.
13 Mins.; One.
Wilson Avenue, Chicago.

Ward Baker, a violinist, tries vaudeville again after four years abroad in study. He depends upon "soulful" playing to score and while he has personality he does not attempt to follow Trovato or Rinaldo. He plays his own arrangement of "Il Trovatore" and follows with "Because." For a third number he plays "Oh, Promise Me." The applause which greeted his playing indicated that the "act" found favor at the Wilson Avenue. *E. E. Meredith.*

Lawrence and Harvey.
Songs and Talk.
15 Mins.; Full Stage (Special Set; Exterior).
Wilson Avenue, Chicago.

A clever sketch gives Lawrence and Harvey the opportunity they have long sought. There is room for improvement in their work, but a few weeks ought to make the act a strong one for medium time and acceptable in the better houses. The man appears as a college boy; the woman as a show girl. The "set" shows a street. He is thrown out of a saloon at the same moment she leaves the stage door. A remark makes it plain that she has been dismissed from the company. Clever dialog follows. It is evident that both are in hard luck. When he displays a roll of bills he appears to better advantage in her eyes. She accepts part of the money "for her mother." Lifting her skirts and displaying a shapely ankle she places the bills in her stocking. He declares his willingness that the remainder of the roll go to "father." She accepts it and performing the same action places (Continued on page 20.)

THE MERRY WHIRL.

Excellent ideas for burlesque shows, which seem to have faded away or been changed about in most particulars, can not place "The Merry Whirl" beyond the reproach attaching to an "unclean" show.

It left the first grade this week at the Murray Hill after the opening scene, one of the handsomest and most gorgeously mounted openings ever seen in a burlesque house. It seemed during those moments as though Bobby North and Cliff Gordon were to set a pace that no burlesque manager could follow with profit.

But then the show and company commenced to slide backwards—and they never stopped, either during the first part or the afterpiece, separated only by a dancing act.

No author is named for either of the pieces. Both are Frenchy. It looks as though the proprietors of the show had attempted a "Follies" or a "Moulin Rouge," failing to give their composition a polish, for there is nothing "spicy," it's just dirty.

The dialog is reprehensible and the costumes even more so. The materials and selections of dresses for the chorus have not been excelled, but the cut or design is quite another matter. Marie Beaugarde, one of the two principal women, has an undressing bit behind a screen, dressed shockingly even for burlesque when the screen is removed. This scheme is carried throughout the performance.

In dialog, nearly all is inuendo, conveyed either by James C. Morton or Sherman Wade, the comedians. The steady grind of double meaning sentences finally grew wearisome.

Morton is a clock in the first part; Wade a snowman. Morton's character is similar to his Tinman from "The Behman Show," taken from Montgomery and Stone's. He does very well with it as a character bit, especially in the make-up. The same may be said of Wade, though he is secondary to Morton. In the burlesque Morton is a prize fighter and Wade his manager. Both are disguised as French gen d'armes. The burlesque is a combination in its main themes of several Broadway productions.

The show is not strong in comedy, and extremely weak in leading women. Beside Miss Beaugarde there is Claire Maynard, given several songs to sing, and not pleasing with any. Miss Maynard features a high note or two she possesses, and would do much better to practice on some of her lower ones. Miss Beaugarde makes up and apparently apes very much Marie Stuart (Clayton White and Marie Stuart). By a coincident, perhaps, Miss Beaugarde's name on the program is "Cherie."

Elenore Le Estelle is a subdued and pleasing looking show girl with a natural wholesome appearance when she is not unbekomingly gowned for that role. In "Paris Push" with James Doyle, they made the hit of the show. This young Mr. Doyle might have been given a part in the opening. He perhaps could offset some of the unnecessary material in the show with straight and legitimate work.

There are plenty of girls, none handsome or overworked, but all looking good in the nice clothes worn, when the clothes are nice.

The music for the production has been

especially written by Leo Edwards, excepting "Down Havana Bay." The melodies are not uniformly catchy nor striking in their surroundings. A couple of good regular "pop" numbers would have helped a lot.

"The Merry Whirl" unquestionably cost Messrs. Gordon and North a barrel. It may go through and get the money, but that won't make it a good show, nor a decent one, nor a fit one. If Mr. Gordon and Mr. North want to establish themselves in burlesque they had better order a cleaning up immediately; also change around some of the principals. *Time.*

ROSE HILL.

There is no pretense about the Rose Hill "English Folly" show. It is a burlesque pure and simple with some parts good and as many poor. As in the case of the Al. Reeves show the women are the feature. This crowd, however, will not start anything for looks, although there are several good looking choristers and the principals all appear to advantage. There are twenty-two women carried in all. At least that was the count. The dressing is not a feature. The choristers make few changes. In one act the same costumes are worn throughout. Tights are in evidence early and late. The women principals all wear classy, expensive gowns. This is especially the case in the second act.

The show itself is a queer arrangement. There is an intermission between acts one and two. Following the second act a couple of specialties show, together with two regular numbers. "My Southern Rose" brings out the best costumed and prettiest number of the evening. "Love and Temptation," a sort of a "Salome" affair, follows the specialties and closes the show. Mlle. Beatrice does the dance and does as well with it as any of the many. Her offering is a legitimate dance and no cooch. The management was evidently striving for something artistic in putting on the number and not for a "blue" exhibition to benefit the box office.

The comedy of the show is not all that it should be. John E. Cain and T. F. Thomas have sole charge of the laugh bureau, the former as a negro and the latter as an exaggerated Irishman. In the first act the pair get some fun out of a dog impersonation by Thomas. In the second act the same two do better as waiters in a French restaurant. They have a little of the old measuring business with the girls that is a bit raw, although it was laughable. Thomas was suffering from a severe cold Friday night. He could hardly talk and this very likely interfered with his work.

Joe Van, George F. Britt and Ernest Van make a trio of straight men that has not been equaled in burlesque. The boys all dress well and give a performance that will win favorable comment anywhere. Ernest Van should let himself out more for laughs in the way he is now working. There is nothing better than a smooth stage kidder and Van seems to have caught the proper spirit. George Britt leads several numbers in a peculiarly pleasing high tenor. James Bogard did very little with the broken down legit. The character could be dropped without hurting things materially. There are several other men scattered about the troupe who aided the singing, which, however, is not nearly as strong as the manage-

ment thinks from the various operatic selections sandwiched in. The Academy of Music next door, with "La Boheme" up, had very little on the Rose Hill troupe for going after the heavy stuff. The mixed quartet at the finish of the first act was excellent, but that was enough opera for the whole evening.

Idylla Vyner had a little more to do than the rest of the women principals and Idylla looked after it in capital style. You could hardly call Miss Vyner a soubret for she must tip the beam in the neighborhood of 170, but at that she is just as lively as any of the small women doing the airy thing. Just to show she was there Idylla did a little high kicking and finished off with a split.

In her wardrobe trunk Miss Vyner has several striking gowns. A brown affair with a big brown hat of much plumage worn at the opening of the second act will take odds from nothing shown on Broadway. Miss Vyner might practice a little repression in the manner of handling her skirts, if she doesn't some fresh reviewer is going to say, "why wear the skirts at all." Nina York had little to do and when she wasn't doing it she was working in the chorus. Nina, however, is a very presentable girl and the little she does she does very well. A couple of pretty dresses also has Nina. Henriette Wheeler with more expensive looking clothes played like a regular actress. Miss Wheeler is a good foil for a comedian and in this troupe is away ahead of her comedians. She has a humorous vein also and that extem. stuff she pulls should be said loud enough for the gallery and not for the caste and boxes only. It's good enough.

Blanche Newcombe is also a kind of soubret, looking it more than Miss Vyner, but not there at all playing it. She sang three songs and her specialty and got by. "Love Thy Neighbor as Thyself, but Leave His Wife Alone," did it.

Mlle. Beatrice, beside the Salome thing, did a pretty toe dance that was worth while. Beatrice is a lively little person and helps the show along. Her Genee equestrienne dance does not.

Mlle. Venette, a real French girl with a real voice, sang one of Anna Held's songs, without giving an imitation and got it over in fine style. Venette also dresses well and helps the stage picture.

Brownie Carroll is among the good dressers and Brownie likewise among the singers. Brownie seems to be taking on weight. However, she has a vein of humor.

Pasquale Mario must not be overlooked. Pas, etc., broke out into opera several times during the show, without making any stir until he sang "My Cousin Carus," a hit.

The Rose Hill show as it now stands needs new material. The principals are capable of handling something better than their present stuff and incidently the audiences are capable of appreciating something a little better. However, the principals make the present vehicle entertaining and the extremely large house at the Olympic Friday night showed appreciation.

Dash.

"Consul" will headline the bill at the Colonial, Columbus, O., next week, the third and last of the season of vaudeville in the theatre. Legitimate attractions will follow.

FROLICSOME LAMBS.

"The Frolicsome Lambs" is an Empire Circuit Co. property operated under a year-to-year lease by I. Block, a Washington merchant, upon payment to the company of a weekly sum. At Miner's Eighth Avenue last week it was not entirely a satisfactory entertainment, although there was a fairly good average of effective bits which give promise of development. It should be an easy matter to get the show into shape in a short time and without a great deal of difficulty.

The cast has two good comedians in Mike J. Kelly, the principal, and Frank Chick, the comedy bicyclist, who does a first rate eccentric during the pieces. Gertrude Fiske and May Belmont carry off the chief honors among the women. Miss Fiske makes a handsome leading woman and Miss Belmont a good soubret with a lively knack of carrying off numbers. The costuming is adequate. Without being elaborate it is well designed and gets away from the conventional burlesque color schemes and screaming effects. The scenic equipment is ordinary, a poorly executed hotel lobby for the first part and a rather lurid garden set for the burlesque. In the latter scene there was an odd cut-drop at the back which was probably costly.

The vehicle is a two-act piece, with a rather dull olio separating them. Kelly is given credit on the program for the authorship. A good deal of stock material enters into it and for the Eighth Avenue week a good deal of very "blue" matter was allowed to pass.

In the process of improvement one of the first things that calls for attention is the conduct of the chorus. During the first act the girls "soldiered" almost without exception. They are not an uncommonly good looking lot, and they need much ginger to make up for the deficiency of beauty. They are now working with no more animation than a collection of wooden manikins and go through the whole performance with set, frozen faces.

There are half a dozen or more men in the pieces, probably the members of a musical act in the olio and the Bay City Quartet. They have a variety of small parts, none of which advances the entertainment appreciably.

Meyer Harris is cast as a Hebrew bell boy working in a sort of partnership with Frank Chick. Chick was three-quarters of the team during the pieces and by long odds the best thing in the olio.

The story of the plot departs from its course for a time at the opening of the burlesque and really never gets back. One of the extraneous incidents was a series of impersonations. Out of half a dozen or more only two came anywhere near being accurate. One was Gertrude Fiske as Blanche Ring, and the other Junie McCree by Mike J. Kelly. The latter was really a skillful bit, but was spoiled by having a long conversation with Alma Burman, as unsuccessful an imitation of Rose Stahl as could well be imagined. She did not follow the original even in dress. Meyer Harris attempted to show what John Philip Sousa looked like, but the bit degenerated into a burlesque band number. The three men of the musical trio were used for this together with half a dozen "fillers" and the business became a crude travesty.

The olio started off with Gertrude Fiske, who went the limit on the "audience song" thing, singing two songs to the boxes as well as another one of the acts. Chick followed with his bicycle turn in which there is a good deal of novelty and first rate comedy. Mike Kelly and Meyer Harris had a conversational turn (Hebrew and straight) that developed nothing particularly interesting. Blanch Brothers and Randolph have a severely conventional musical act, and Alma Burman and May Belmont finished the vaudeville section with more talk. Some of it was in poor taste and the turn was a very weak number for a finish before an intermission. Its one redeeming virtue was a rather pretty costume arrangement. *Rush.*

WINE, WOMAN AND SONG.

The Mortimer M. Thiese organization goes out this year under its own title, but there is almost nothing of the material that made up the famous show that played the Circle, nor are there many of the old principals. There are, however, most of the costumes and stage settings which formerly figured in the show, as well as Bonita's old olio specialty and a semi-dramatic sketch which reflects the successful vehicle of Alex. Carr, "The End of the World."

Kathryn Pearl and her sister Violet are the principal women, and so long as they are prominent in the proceedings, things go nicely. The stage manager has taken advantage of this point and the pair are overworked. Violet will stand a good deal of watching, however, thanks to her trim appearance, striking costume schemes and all-round liveliness. In the first part she showed three dresses, the final one being an arrangement of knickerbockers closely approaching to tights. She continues to affect a manner resembling that of Tanguay.

Kathryn, like her younger sister, has gone in strongly for dressing. She has not a great many changes, but those she displays are in perfect taste. A pink creation was worn through the entire first part and for the burlesque she had a pretty brown frock. For the second part Violet showed a soubret dress of startling shade, resembling a purple, but with a suggestion of a cerise tone in it.

They were the only two principal women and were backed up by an average collection of choristers, divided into the usual Thiese arrangement of show girls and ponies. There were six of the latter, but for ginger they were a long way from the Max Armstrong half dozen of the old show. There may have been a few new gowns in the new show, but half a dozen old ones were easily recognizable.

Sam Goldman's name appears in extended type. He is a good deal the same sort of Hebrew comedian as Alex. Carr, but rather an ordinary lot of material to work with, first as a hotel keeper and later as a rich Hebrew traveling abroad. In one case, about the middle of the second part he and the two Pearl girls held the stage in conversation for more than half an hour, occupying themselves with uninterrupted talk. This arrangement made the proceedings seem slow. A number interposed to break up the steady talk and succession of comedy bits would have livened things up immensely.

Throughout the two pieces there is

scarcely an approach to the familiar burlesque business. All of the material is new, if one except a rather extended version of the "Apache" by Violet Pearl, with the assistance of William J. Patten and Bert Jack. At other times Patten played the straight, a capital smooth worker in that sort of thing. He reads lines nicely and has an altogether likeable manner. In the first part Jack made an acceptable German comedian and an uninteresting detective in the burlesque.

The olio acts were short and fast, and this division ran its course entertainingly. George Cooper and Will Zeitler, who were not over-prominent in the pieces, offered a first rate dancing act with occasional singing. Both boys offer the conventional routine of stepping, but do it neatly and cleanly. Sam Goldman and Co. (New Acts) followed for 14 minutes, and Kathryn Pearl did a short singing act in one (giving "Keep Your Feet Close Together") and changing into a full stage set (used by Bonita) afterward. Talk and songs with the assistance of Patton made up Violet's contribution, not a startling affair, but amusing withal.

"Wine, Woman and Song," except in the matter of old costuming as noted, is by no means a bad show, and if the Empire Circuit officials were justified in forcing it to shift on the Wheel, it must have undergone large improvements since its week at the Eight Avenue Theatre. *Rush.*

THE KNICKERBOCKERS.

In creating anew this old favorite organization for this season, Louis Robie has clearly taken great pains to provide good entertainment and for the most part he has succeeded admirably. The audiences at the Gayety, Hoboken, last week set their seal of approval upon the performance and seemed to find much to applaud and to laugh at, as the scheme of amusement worked out.

In costuming both chorus and principals there has been a lavish expenditure for material and in creating the designs and blending the colors ingenuity and artistic taste has been observed. Some of the chorus dresses surpass the dressing of principals with many shows of this class, silks and satins in an almost unending array coming on view in the dozen musical numbers which are interspersed through the bill.

Clyde Darrow, the principal woman, appeared in some positively stunning gowns, which would require a modiste to describe, and in a suit of full white tights flashed across the line of vision and made everybody sit up and take notice. In her work throughout the two divisions of the show, Miss Darrow evidenced steady improvement, reading her lines in a convincing way and acting well her part.

Wooley and Adams provided most of the comedy in the burlesque and did a bully specialty in the olio. Their parodies at time border closely on the suggestive, but they are bright and the points well turned. More of the clever dancing they are capable of doing would build up their team offering immensely.

The California Trio furnished an instrumental number which pleased immensely; one of the women offering a trick novelty in playing a slide trombone with her foot as well as most can play it with

their hands. The offering is apart from the general run of musical acts, and came in for much approval.

Prince and Virginia started in to give what might have been a very entertaining specialty, but they lost their hold when without rhyme or reason they switched things to maudlin sentiment which carried no point and provided no entertainment. They should stay along with the first part of their specialty and let it go at that.

Holden and Harron opened after the intermission with a singing specialty which scored heavily, and closing the olio Bowen, Linda and Moll put across a casting act which deserves to rank with the very best in its line. The woman in the act does the catching, while the two men show a routine of bar-work and twisters done as cleverly and in as clean cut fashion as one would wish to see. But the good effect is seriously marred by the slovenly dressing the men permit themselves to indulge in. The straight man is the most noticeable offender in this particular, although the "rube" might also slick up a bit. Their gymnastics are par excellence.

The small orchestra at the Gayety made creditable headway with the music of the show, which has all been especially written and is catchy and tuneful to a degree. But it is in its costuming that the Knickerbockers are to be easily distinguished among burlesque organizations. There are so many beautiful examples of fabric and model that one finds it hard to distinguish one set of garments from the others; for they are all about as stunning as they can be made. *Walt.*

HEADLINERS NEXT WEEK.

NEW YORK.

Nora Bayes and Jack Norworth, Hammerstein's.
Cecilia Loftus, American.
Edward Abeles and Co., Colonial.
The Fadettes, Fifth Avenue.
Pauline, Plaza.
Cecil Lean and Florence Holbrook, and Camille Ober (joint), Alhambra.
Louis Dresser and Von Biene (joint), Orpheum.
"Motoring" and "Sicilian Singers" (joint), Greenpoint.

CHICAGO.

Eltinge, American.
Eva Taylor and Co., Majestic.
Ellis Nowlan Troupe, Haymarket.
Ahearn Troupe, Star.
Kelley and Kent, Criterion.

BOSTON.

The Carnos, and Cressy and Dayne (joint), Keith's.
Romany Opera Co., and McKenzie and Shannon (joint), American.

NEW ORLEANS.

Fanny Rice, Orpheum.
Svengala Trio, American.

Charles W. Bennett will open the Payret in Havana, Cuba, during January, expecting to have by that time a number of vaudeville houses in the south, including Cuba and Mexico.

THE BIG REVIEW.

This show carries a sub-title, "The Frivolities of 1919," and while it has many good points it is by no means ten years ahead of the times. Its costuming is to be commended and those who participated in the proceedings seem to do the best they know how, but the balance of artistic skill is small in contrast with the overweight of mediocrity which marks the efforts, no matter how sincerely directed, of most of the cast.

Two people stand forth, however, with clean-cut and artistic contributions. They are Clem Bevins and Frankie Heath. Bevins presents an even and consistent characterization of a "rube"; than which no better has ever been seen in burlesque where "rubes" of all sorts so abundantly assemble. The Bevins' "rube" is a creation and not a cartoon.

Fresh of feature, lithe of limb and vivacious as a bubbling spring Frankie Heath is a revelation to burlesque. She works with a snap and vim which one would think might become more infectious; and if some of her associates only would catch the spirit the performance would be vastly better.

Nellie Florede leads all the numbers save two into which Miss Heath puts a contrast of ginger which does not show to the particular credit of Miss Florede. The voice she used to have is certainly not being used this season by Miss Florede. The chorus is a lively group, good singers and for the most part agile; one girl on the end working with a vim and spirit which is going to take her out of the chorus one of these days if she doesn't watch out.

The audience at the Bon Ton, Jersey City, last Saturday night was of the capacity order and there to be entertained. Harry Le Van got away in good shape with an imitation of George M. Cohan which was not programmed. He is a good dancer and works hard but not always to good purpose. The regular routine of imitations entered into by eight of the principals was done fairly well, although none of the attempts at imitation were especially striking or near to the originals.

George Totten Smith has written a clever book for Manager Henry P. Dixon's organization and in staging the presentation Clem Bevins has made the most of every opportunity for an effect. Specialties are introduced at various points in the progress of the story; Harry Le Van and Frankie Heath winning the most noticeable hit during their clever contribution.

Taken by and large the "Big Review" is a good show, but as handled by the present company, with very few exceptions, will not set any rivers afire. Two or three people, no matter how clever they may be as individuals, are not able to carry a whole show by themselves. *Walt.*

During the absence of Fred Zobedie from his agency, Benjamin M. Newman will have charge of the offices. Mr. Zobedie opens at Keith's Cleveland, Oct. 4, going west a few days previously to attend to some bookings at Chicago. Chas. Frazer will represent the Zobedie office in London, Mr. Frazer having been in New York this week.

AMERICAN.

The attendance at the American Tuesday night was way below par, due to a belated flash of summer heat, perhaps. Under the circumstances the bill went very well. The audience had many opportunities to laugh, which they did, although there was a noticeable lack of applause during the entire performance.

Montgomery and Moore, playing their first "Morris week," are at the top of the sheets. The pair have not altered their specialty to any extent, giving their former act with the same dash and snap that sent them to the top. "Jennie" has been resurrected by Miss Moore, and she sings it splendidly. Eddie Leonard's name is not mentioned in connection with it any more. The foolery the couple do in "one" at the close of the act was a great laugh with the house, and they kept the pair at it until their stock of fun was exhausted.

Wilfred Clarke and Co., another recent flopper, were also a big laughing number. Mr. Clarke is playing his old sketch "What Will Happen Next?" It seems to be one of those things that has found the fountain of perpetual youth. Mr. Clarke is a great handler of this farcical thing. He secures a laugh wherever one is intended and in many places where they are unlooked for. Grace Meinken is playing the wife, looking too good for any husband to want to leave, and getting into the spirit of things nicely. Archie Gillies and Eleanor De Mott round out an excellent supporting company for the comedian.

Josephine Davis did fairly well. She sang three songs. The Hebrew number should be dropped, as it takes away from the bit she does in her closing song, telling of the different ways people say "good-bye." Miss Davis makes a pretty appearance, and has a likeable personality. It is merely a question of songs with her.

Fiske O'Hara in "Captain Barry" put over a success. It would be hard indeed to dislike the big, good-natured Irishman, who has one of those ever smiling faces that you read about and that only grow in Ireland. O'Hara's singing voice plays a strong part in winning him favor. Marie Quinn makes a sweet little Irish colleen with her pretty face and low musical speaking voice.

Mazuz and Mazett did exceedingly well. The act is familiar, but the man is really funny in the raggedest of tramp make-ups. The woman now changes to a pretty frock for the finish, and her good looks come as a most pleasant surprise. Besides the comedy the couple have much to offer that is good in the acrobatic line.

Ralph Johnstone has cut out his sketch structure. He is using the same set, doing the over-the-housetop ride in pursuit of a waiter who acts as his comedy assistant. Johnstone has gone all of the jumping bicyclists one or two better in their line. His complete turn on a plank not over eight inches wide is some trick, and there are several others quite as good. The assistant is valuable. He is a good ground tumbler and not a bad comedian. He should be made to work entirely in pantomime, however.

The Three Dumonds Tuesday night did not do nearly as well as usual. Probst whistled himself into the good graces of the house. "The Devine Myrna" closed and kept the audience in their seats.

PLAZA.

Fresh, clean and beautiful in all details, this last of the metropolitan variety places to open its season swung into line Monday with a good bill to entertain the large-sized audiences on hand. The Bon Air Trio were programed as the opening number, but did not appear, and the bill was started by Odorton Bros. (New Acts) in a swift-moving and dexterous hand-balancing number.

An almost complete change has been wrought in the seating arrangement of the theatre downstairs. The massive back wall, in appearance, which backed up the boxes, separating them at the rear from the commodious lobby, has been torn away, and replaced with seats to the construction wall, leaving the orchestra a sea of chairs. Fronting the first balcony rails are boxes running along the entire semi-circle in the customary method of the Morris music halls.

The alterations have increased the capacity of the Plaza immeasurably to the observation of an outsider.

Pauline, actor, scientist, scholar and hypnotist, is the headliner, and ending the show made spectators forget everything that had gone before through the tenseness of his work and the magnetism of his personality.

The Sisters De Faye and a smile that wouldn't come off, rendered selections on banjos and mandolins skilfully and rapidly, introducing each number with a few paces of dancing.

Maude Hall and Carleton Macy and Co. presented "The Maggie and the Jay" with frequent calls upon the emotions, scoring heavily at every point. The "company" is not named in the program, a slight which her work is too clean-cut to warrant.

Joe Welch and two small-sized males started laughter instantly, and when Welch took the stage alone he kept the roars coming thick and fast. The program states that these are the last vaudeville appearances for Welch and vaudeville will become a heavy loser when he steps across the line.

Preceding the intermission "The Fantastic Phantoms" with a long routine of "essence" steps, a short run of acrobatics and a whirlwind finish held the stage. With this number the orchestra had a chance to go some, and it made every note count for its share in the success the act met with.

Following the scheduled wait Almont and Dumont presented an act which should inspire many vaudeville instrumentalists to an effort toward ranking in their class. Models in dress and stage demeanor, they play a classic round of melody worth going miles to hear. Stella Mayhew delighted in her heftiness and sang about it cheerily; and Billee Taylor aided her materially in switching her numbers from a personal experience session to real entertainment.

Then Pauline took possession. The pictures went on after 11.30. *Wall.*

They have given the act a bully set, and now they should give the girl a pretty bathing suit. As long as they have copied Miss Kellermann in the main, why stop at the bathing suit? It was most important in making Miss Kellermann a headliner. Leslie and Baker, New Acts. *Dash.*

FIFTH AVENUE.

The unsatisfactory showing of Jesse Lasky's "Song Shop" (New Acts) and its consequent shift of position to "No. 2" caused a good deal of rearrangement in the bill. The Olivetti Troubadours, who were programed for an early place, were shifted to a spot well along in the evening.

Christy and Willis started the proceedings, doing uncommonly well in that tough spot. Miss Willis has improved a good deal in her dancing, although it might be argued that that is rather out of place at the opening. It would fit in better later on where it might supply some variety in the long routine of Christy's comedy juggling. The latter is a first-rate worker, indeed, one of the smoothest handlers of hats seen. He should get something newer than the high toes and fake catch for a finish. At the Fifth Avenue he did this after a finish in "one" and it may not be a part of his regular routine. Christy's entrance in a wooden automobile is a splendid comedy opening.

After the "Song Shop" incident, came Ray L. Royce in a series of amusing character studies, giving place to Eva Taylor and Co., with the farce "Ohums," a substantial hit. It is not often that a polite sketch has larger laughing values or more attractive dressing. The Olivettis followed, and although they were called upon to follow more than twenty minutes of laughter, scored with their novel instrumental music.

Byron and Langdon were moved one place earlier than programed. This is the first time in a good while the pair have been seen around New York. They retain the former vehicle "The Dude Detective" almost down to the last detail, the only variation noticeable being a new verse or two to Frank Byron's capital song. It was a solid laugh at the Fifth Avenue, which would seem to answer all argument.

Bessie Wynn took the next to closing place. She has a new program line, "The Venus With the Velvet Voice," a neat little caption. Miss Wynn has several new songs and a quantity of new costumes which gives her a gorgeous array of changes. One delicately shaded blue made her look almost tiny, while a black velvet with a contrast of gold in the trimmings gave her a statuesque appearance. "Comin' Out To-Night" is retained as the finish, her best applause getter.

The Kellinos reappearing over here, closed the show. No better "Risley" work is to be seen in vaudeville nor is there an acrobatic number so full of variety or attractive setting. The comedy of the small eccentric comedian has been reduced until it does not figure and the foreign troupe get to their "Risley" work that much earlier, a decided improvement. They have several new combinations in the pedal juggling of two boys at once, which has always been among their best effects. The act held the audience's attention to the finale, although a fast comedy show had preceded. *Rush.*

M. S. Bentham expects to place Rosa Karp as a "single act" over the United time, probably opening Oct. 25 at the Fifth Avenue. Miss Karp is one of the best known of the "Yiddish" actresses in New York.

COLONIAL.

It's a first-rate bill at the Colonial this week, but because of the distribution of comedy values in the first part, Jack Wilson and Co. found themselves in the position of rescuing that half of the entertainment. Alfred Kappeler and Audrey Maple offered a series of rather heavy musical numbers, and August Von Biene followed with "The Master Musician" (New Acts) in which his splendid musical ability was subordinated to his desire to "act out."

Despite a handicap Mitchell and Quinn in the "Lemon City" sketch were good for a straight succession of laughs. The combination of warm-hearted Irishman and flash bunco steerer, not entirely new, works out nicely in give and take talk. Beside, the humor is well developed and the main idea novel. In the comedy department they and Wilson had the first part all to themselves. The Wilson Trio never went better. The nonsense of the blackface comedian and the straight singing earned unqualified approval.

Mr. Kappeler and Miss Maple have a very pretty scenic setting and a budget of songs that are well worth while listening to, but the necessity of so much sketch is not apparent. The act makes its appeal on the score of its singing. The dialog never counts for a minute.

William J. Sullivan and Clarice Pasquelena come into the proceedings with the comedy sketch "A C. O. D. Package," a first-rate variation on the "bare stage" idea. Miss Pasquelena's characterization of a tough girl is entertaining and the sketch works itself out to a neat finish without overweight of words. The dialog is entertaining, although it is not out of order to make complaint about the presence of the "gag" about being "16 years shy." The rest is too good to be in such ancient company.

Louise Dresser occupied the position second from last. Her song series went extremely well, but there was no sensational applause at the finish. The singer took two real encores for her "Queenie," but left "My Gal Sal" out of her repertoire.

Placing Pat Rooney and Marion Bent, with a new act next to closing, would have been taking a chance had it been any other pair or any other theatre, but at the Colonial it was a sure thing in advance and turned out so.

The Asahi Trompe, four men and a woman, all Japanese, turned off a lively routine of "Risley" work as a starter, and finished with their interesting fountain trick work. *Rush.*

Charles Robinson this week signed with Lew Fields to take the principal comedy role in the forthcoming production in which Marie Dresser is to be starred.

The Labakan Brothers, a foreign turn, reappear over here Sept. 27, commencing a tour of the Sullivan-Conside Circuit at Spokane on that date, booked through Fred Zobedie.

Lee Muckenfuss, son of the general manager of the Inter-State Circuit, is studying the agency business in the Pat Casey office.

Chevalier will headline the opening bill of Percy G. Williams new Bronx theatre, now due to open about Oct. 4.

VARIETY ARTISTS' ROUTES

FOR WEEK SEPT. 20

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no date, are from SEPT. 19 to SEPT. 26, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Brower Walter Avenue Girls B R
Brown Dick Brigadiers B R
Brown & Sheffall 349 W 50 N Y
Brown Harris & B Riverside B R
Brown Bothwell 407 W 122 N Y
Brownlee The P B D No 3 Topeka
Browning & Kellar 2139 E 16 Brooklyn
Browning Mr & Mrs 36 Spruce Corona L I
Bruce Alfred Sam Devere Show B R
Brunettes Cyrelling Vanity Fair B R
Bruno Max O Hailto Slimira N Y
Bush & Perser 1818 Madison Av N Y
Burke Chas H Beever Beauty Show B R
Burke & Ulline 636 Budd W Phila
Bucks Four 727 E N E Wash D C
Buckley John Novelty Oakland
Buhler O H 1636 Putnam Brooklyn
Bunch & Alger 2319 N Main Louisville
Burns & Emerson 1 Pl Solides Paris
Burt Wm P & Daughter St John N B
Burlino Burt Al Fields' Minstrels
Burton & Burton Reeves Beauty Show B R
Burton Irene Reeves Beauty Show B R
Burton Courtney Reeves Beauty Show B R
Burton Hughes & Burton 432 Stanton Niles O
Burton H B Sherman Hti Chicago
Byers & Herman 3649 Paxton Rd Cincinnati
Byrne-Golson Players Wonderland Pk Wichita
Kans

Clayton F A Woodlawn Rd Bedford Pk N Y
Claton Carlos 225 1/2 5th Av N Nashville
Clayton-Drew Players Merry Maidens B R
Clayton Ethel Bon Tons B R
Clemens Cameron K & P 5th Ave N Y
Clemontas 115 W 30 N Y
Clarke Ethel 302 Schermerhorn Brooklyn N Y
Clifford & Burke K & P 5th Av N Y
Clifford & Ames 2612 W Gray Louisville
Clifford Dave B 178 E 108 N Y
Claudia & Searlet 248 W 26 N Y
Clipper Comedy Four Empire Toledo
Clipper Quartette Bijou Jackson Mich
Clito & Sylvester 928 Winter Phila
Chubb Ray Anna Park Scranton Pa
Clure Raymond Jeffers Saginaw Mich
Clyo & Rochelle 87 Park Attleboro Mass
Cobden Mark Howard Boston

SARAH LOUISE COGSWELL

Per. address, care VARIETY, Chicago Office.

Cody & Lynn The Man Who Owns Bway Co Indef
Cohen Tillie 308 W 121 N Y
Coby Franklyn 2054 West Lake Chicago
Cole Will 18 4 Brooklyn N Y
Coleman & Garfield 104 W 40 N Y
Coleman W J O H Gardner Me
Cole & Clements Saymore Hti Phila

COLLINS AND HART

WEEK SEPT. 20, LYONUM, ROCKMETER.

Collins & Brown Bennett's Montreal
Colonial Quartet 1602 Pace San Francisco
Columbians Five 120 Midland Findlay C
Comrades Four 834 Trinity N Y
Conover & Grant 22 Lenox N Y
Conroy Le Maire & Co Orpheum Salt Lake
Cooper John W 119 Wyckoff Brooklyn
Cooper Geo W 47 Douglas Pl Chicago
Cooper Harry L Imperial B R
Cooks & Myers 1514 E Vancouver B C
Cooke Bart Green Room Club N Y
Corbett & Forester 71 Emmett Newark N J
Corcoran & Dixon 28 Truxton Brooklyn
Corrells Three Barnum & Bailey C B
Cosmar Mr & Mrs John 308 W 121 N Y
Cottrell Sam 229 W 42 N Y
Coulter & Wilson 157 W 49 N Y
Courtney & Dunn 222 E 18 N Y
Cowper Jimmie 86 Carroll Binghamton
Cox Lono & Co 5511 W Lake Chicago
Crane Finlay Co 191 Elm St West Haven Conn
Crosby & Dwyer Keith's Boston
Cross & Josephine Reading Pa
Crouch Richards Trio Pol's Hartford
Crawford & Manning 115 Lawrence Brooklyn
Crawford Pat 1920 Marion Columbia S C
Cree Jessica 501 Kirby Detroit
Cree & Co 1404 Borte Phila
Crimmins & Gossy 48 Charles Malden
Cummings Grace & Co Family Davenport Ia
Culver & Lynne 49 E Town Columbus
Cunningham & Colonna 22 Cranworth Gardens Boro-
London Eng
Cunningham & Marion 155 E 94 N Y
Cunningham Bob 1553 Bway N Y
Curran & Milton Sherman Texas
Curtis Samuel J 2908 Av F Brooklyn
Curson Sisters Orpheum Los Angeles
Cutty Musical Wintergarten Berlin Ger

D

Dade Genevieve 351 W 44 N Y
Dagwell Natalie & Aurie K & P 5th Av N Y
Dainty Four 242 W 43 N Y
D'Alvini Rocky Point B R
Dahduh Seal Troupe Fair Berlin Wis
Dale & Boyie Proctors Newark
Daly & O'Brien American Cincinnati
Damsel & Farr The Ducklings B R
Dandy George Duo 221 W 42 N Y
Dare Harry 325 E 14 N Y
Darrow Mr & Mrs Stuart Owego N Y
Dareway Clyde Knickerbocker B R
Darnley Grace Lark Hti Fairfield Rd Victoria
D'Arrille Irene Wizard of Wislano Co
Davenport Ethel 65 Irving Pl Brooklyn
Davenport Troupe Barnum & Bailey C B
Davis Bess Avenue Girls B R
Davis & Hazleton Standard St Louis
Davis Walter M Bon Ton B R
(Continued on Page 20.)

Cassor & Co Continental Hti Chicago
Cahill William 305 7 Brooklyn
Cameron & Byrne 91 Bartlette San Francisco
Camp Shep Avenue Girls B R
Campbell Jack Avenue Girls B R
Campbell & Kates Folia Wilkes-Barre Pa
Campbells The 121 W 101 N Y
Campbell & Brady Hastings B R
Canfield & Kooper 118 Lifters B R
Canfield & Carlton 2212 Bessborough L I
Carberry Bros 6 Oxford Phila
Cardinals Sisters 15 Canterbury Rd Liverpool Eng
Carle Elida 227 Riverside Drive N Y
Carlin Bob 918 Prospect Buffalo
Carlin & Clark Orpheum Seattle
Carlos Troupe 104 W 40 N Y
Calvert Mable Sam Devere's Show B R
Carey Joseph 205 7 Av N Y
Carman & Smyth 933 E 34 Brooklyn N Y
Carrillo Leo 1534 Broadway N Y
Carrays The 19 Perry Pittsburgh
Carson & Devereaux 410 Lime Evansville
Carson Bros American Memphis
Carol Sisters 816 W 140 N Y
Carroll John Avenue Girls B R
Carroll Nettie Trio Barnum-Bailey C B
Carroll Eddie 1553 Broadway N Y
Carroll & Cooke Hti York N Y
Carroll & Brevoort Galey Galesburg Ill
Carroll Chas 429 E Ky St Louisville Ky
Caron & Farum 235 E 34 N Y
Carter & Blufford Apollo Berlin Germany
Carter The 140 Le Salle Chicago
Carry & Stampe 32 Court Brooklyn
Casad De Verne & Walters Main Peoria Ill
Casas Three Darlington Wis
Casey Juggling Boys 27 G O H Pittsburgh
Castano Watson's Big Show B R
Castellat & Hail Bluffeen S D
Caston Dave 1553 Bway N Y
Caswell & Arnold 27 National San Francisco
Carter Harriet Reeves Beauty Show B R
Caulfield & Driver Normandie Hti N Y
Caylor & Jefferson Elwood Ind
Ceballos 779 State Bridgeport
Celent 1 Grove Rd Clapham Pk London
Chadwick Trio Temple Grand Rapids
Chameroys The 1351 43 Brooklyn
Chapman Sisters & Picks 1629 Milburn Indianapolis
Chase & Carma 2516 So Halsted Chicago
Chatham James Avenue Girls B R
Charlie Doris 25 E 90 N Y
Claire Ina 27 Burt's Toledo
Chavaler Co 1553 Bway N Y
Chedres Grace College Girls B R

CHRISTY AND WILLIS

Sept. 18, K.F.'s Fifth Ave., New York.
Sept. 20, Keith's, Providence.

Chocheeta Indianapolis
Chubb Ray Luna Pk Scranton
Chilborne Cabell 224 Security Bldg Los Angeles
Clarence Sisters 850 W 48 N Y
Clark & Turner 146 W 30 N Y
Clark Wm Oh You Woman B R
Clarke Wilfrid Lambs Club N Y
Clare Francis Bon Tons B R
Clare's Animals Circus Jamestown N Y

A
A B C D Girls 320 W 96 N Y C
Abdallah Bros Three 1235 Golden Gate Frisco
Adair & Dahn Scenic Maiden Mass
Adair Art Majestic Houston Tex
Adams Edward B 418 Strand London
Adams Mark Knickerbocker B R
Adams & Kirk 1553 Broadway N Y
Adams Billy 746 Shawmut Boston
Ader Trio 2228 N 3 Phila
Adelyn Box 249 Champaign Ill
Adler Flo 464 Cleveland Chicago
Ahearn Troupe The Haymarket Chicago
Albani 152 W 50 N Y
Albana & La Brant 212 E 25 N Y C
Alburus & Miller Queens Leeds Eng
Aldrich Blanche 142 Clayton Athens Ga
Alexandra & Bertie 41 Acre Lane London
Alexie & Schall 827 E 25 N Y
Allen Chas H 451 S Morgan Chicago
Allen-Delman-Alton 640 Madison Brooklyn
Allen A D 74 Pleasant Montclair N J
Allen Violet & Co 222 E 14 N Y
Allen Leon & Bertie 118 Central Oakbrook
Allen & Francis 511 Shotwell San Francisco
Allen Ed Campbell Bros C R
Allison Viola Moulin Rouge B R
Allison Mr & Mrs Elton Jackson Mich
All Hunter & All N Y Av Jamaica N Y
Ames & Corbet Shamokin Shamokin Pa
Almora Helen Imperial B R
Alpha Quartette Main Peoria Ill
Alpha Troupe Temple Detroit
Alpighini Harry 2227 N Philadelphia
Alpine Troupe Cole 640 C R
Alrons Zoeller Trio 230 Hemlock Bklyn
Appleby E J 1534 Broadway N Y
Alvano & Co West Middletown O
Alvaretas The Jersey Lilies B R
Alvin Peter O H Ogdensburg N Y
Amber Juliet 234 Nott Av Long Island City N Y
Amatis Sisters 104 E 14 N Y
American Florence Troupe Barnum & Bailey C B
American Trio 56 Penn Newark
American Newsboys Quartet Richmond Hti Chicago
Anderson & Evans Grand Columbia S C
Anderson & Anderson Lyric E Liverpool O
Angel Sisters 712 W New York Indianapolis
Apollo Bros 349 W 4 N Y
Apollo Quartet 80 N State Chicago
Araki's Troupe Gentry Bros Show C R
Ardell Lillian Frivolities of 1919 B R
Arizona Troupe 351 E 18 N Y
Arlington Four Orpheum Oakland
Arminta & Burke Bennett's Montreal
Armstrong & Verne Union Hti Chicago

GRACE ARMOND

Comedy Characters.
ORPHEUM CIRCUIT.

Arnold & Felix So & Henry Jamaica
Arthur Mae Harvard Girls Co
Arville Dorothy 1 W 55 N Y
Astaires The 42 Eldorado Highland Pk N J
Atkinson Harry 21 E 20 N Y
Atlantic & Fish 435 Alexander Winnipeg Can
Alberta Lee 14 Froel 11 Hamburg Ger
Auburns Three 335 Beacon Somerville Mass
Auers The 37 Heggate Southend-on-Sea Eng
Auger Geo 12 Lawrence Rd So Ealing Eng
Austin & Sweet 1553 Broadway N Y
Austin The 22 Ward Rockville Conn
Avery W E 5006 Forrestville Chicago
Avil & Grimm Reliance Club Oakland Cal
Ayres Howard 919 Rittner Phila
Awards The 229 W 38 N Y

B

Baader La Velle 383 N Christiania Av Chicago
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Baker Chas Miners Americans B R
Baker Harry 3924 Reno W Philadelphia
Baraban Russian Troupe 100 E 116 N Y
Barber Tom 697 Main Hartford
Bards Four Idora Pk Oakland Indef
Ballats The 319 E 14 N Y
Barksby Flying Pair Asen Mansfield Pa
Banks Geo 1553 Broadway N Y C
Banyan 104 E 14 N Y C
Banza Kila 6038 Chestnut Philadelphia
Barber & Palmer 4542 State Chicago
Barlowe Mollie 242 Dearborn Chicago
Barry Lydia 77 Bay 82 Brooklyn
Barry Richards Co Orpheum St Paul
Harry Mabel 2204 Indiana St Louis
Barnes Reming & Co 1553 Bway N Y
Barnes & LeVina 1553 Broadway N Y
Barnes & Crawford Proctors Newark
Barnes & West 418 Strand London Eng
Barnon's Circus 20 E 47 N Y
Barron Rube 20 E 88 N Y
Barron George 2002 Fifth Av N Y
Barrow Billy 1215 Jefferson Av Brooklyn N Y
Barrett Sisters 1904 N 31 Phila
Barrett & Co Vera Pantages Pueblo Col

Barrett Geo A 211 Missouri Toledo
Barrett & Bayne 57 Wolcott New Haven
Bartell & Garfield 2890 E 53 Cleveland
Bates & Melville 76 Gregory New Haven
Bates Will Mardi Gras Beauties B R
Baum Willis De Rue Bros Minstrels
Baxter & La Conda Clark's Runaway Girls B R
Bayton Ida Dainty Duchess B R
Beam Will 1553 Broadway N Y
Bean & Hamilton 389 Hickory Buffalo
Bean Wm C 8 Haddon Atlantic City
Beane Romie 1534 Broadway N Y
Be Ano Duo 337 So 23 Louisville
Beard Billy 688 Capitol Av Atlanta Ga
Beauvais Maridor & Co 274 Indiana Chicago
Bedini D 265 W 38 N Y
Bedini & Sonia 108 S-O Bldg Seattle
Becher & Maye 1553 Bway N Y
Behr Carrie Oh You Woman B R
Belmel Musical 340 E 87 N Y
Belford Troupe Ringling Bros C R
Bell Tom Smith & O'Connor 2403 Albemarle Bklyn
Bell Arthur H 458 12 Av Newark N J
Bellclair Bros Wintergarden Berlin Ger
Bellmoe & Elford 905 S High Columbus
Bello Helen Frivolities of 1919 B R
Belmont Madeline 224 W 142 N Y
Bennett Lella Frivolities of 1919 B R
Bennett Trio 206 W 67 N Y
Bennett Sisters Miners Americans B R
Bennett Laura 115 W 76 N Y
Bernard & Elford 905 S High Columbus
Bernice & Howard 3007 Calumet Chicago
Bernier & Stella 224 Haywood Providence
Bernstein Bertha Bon Ton B R
Benway & Mitchell Muse Gary W Va
Berol William 104 E 14 N Y
Berlina Clem Frivolities of 1919 B R
Beyer Ben Bro 1495 Bryant N Y
Behrend Musical 52 Springfield Newark
Berger Nicola Oriental Village Expo Seattle
Berlina & Brockway 311 Third N Y
Beverly Sisters Family Ironwood Mich
Beverly Billy 1553 Broadway N Y
Beverly & West 605 Delaware Buffalo
Biff & Bang 178 Bruce Newark
Big City Quartette 27 Orpheum Frisco
Bijou Comedy Trio Watsons B R
Bimboe The 694 Pacific Av Appleton Wis
Birnes Joe 1553 Broadway N Y
Bisnett P Miss N Y Jr B R
Bixley Edgar Miners Americans B R
Blaney & Wolfe 257 W 44 N Y
Blampho & Hehr Lyceum Sydney N S Indef
Blanchard Bros & Randolph Frolicsome Lambs B R
Black & White Trio 405 Columbus N Y
Black Katherine 80 Hill Chicago
Black & Jones 118 W 30 N Y
Black's Marionettes 1609 S San Joaquin Stockton
Blessings The Hanna Hamburg Germany
Blockson & Burns Fairhaven N J
Blondell Mysterious & Co 25 2 N Y
Bolles Sensational 1219 Vyse Av Bronx N Y
Booth Gordon & Booth 1553 Broadway N Y
Booth Trio 27 South Broadway Montgomery
Hootblack Quartette 27 Orpheum Butte
Boland Jack Avenue Girls B R
Boley May Port Washington L I
Bonner Bonnie Avenue Girls B R
Borger G Miss N Y Jr B R
Borden Zeno & Haydn 502 Base Av Joliet Ill
Bowers & Walters 1553 Broadway N Y
Bowen Bros 1553 Broadway N Y
Bowen-Lins & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Bowman & Forbes Anderson Louisville
Boys Two 1260 So Decatur Montgomery
Boyer & Bell Del Roy Hti Cleveland
Boys In Blue 240 E 14 N Y
Brachard & Co 124 Bloomington Indianapolis

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"The Hebrew Fireman and the Foreman."
Sept. 20, Colonial, Norfolk.
Oh! You Young and Lisle.

Brady Owen 44 State Auburn
Bradforda The 230 W 41 N Y
Bradley & Ward 2645 Webster Phila
Brandons Musical 67 So Clark Chicago
Bransby & Williams 110 Stockton W Pittsburg
Breadon Joe Ella Nowlin Circus
Breakway Barrows 201 E 14 N Y
Brennen Sam Devere's Show B R
Brennon & Downing Jeffers Saginaw Mich
Brenner Samuel N 2856 Tulip Phila
Brennon Lillian Miss New York Jr B R
Brianti Romeo Oh You Woman B R
Brianti Giuseppe Oh You Woman B R
Britton Joe & Sadie 327 W 82 N Y
Broad Billy 1553 Broadway N Y
Brockman Slater 2284 Jackson Boul Chicago
Bingham Anna R 28 Exch Binghamton N Y
Brinkleys The 424 W 39 N Y
Brixton & Brixton 708 Lexington Brooklyn
Brook Temple & Co 28 W 31 N Y
Brooks & Dent 670 C N Y
Brooks & Jeannette 861 West N Y
Brooks Harvey Avenue Girls B R
Brooks Franklin A Orpheum Watertown
Brophy Alice Dainty Duchess B R

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Week	Theatre	City	State	

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The Chas. K. Harris Courier

George Reeves

THE PHENOMENAL TENOR,
is creating a sensation in the Proctor houses of
Troy and Albany singing

"WAS I A FOOL?"

To Tremendous Applause.

CHAS. K. HARRIS.

31 WEST 31st ST., NEW YORK.

MEYER COHEN, Manager,
Chicago, Grand Opera House Bldg.

NEW ACTS.

(Continued from page 15.)

it in the other stocking. She wears a stunning blue outfit. She exits and while she changes her costume, he sings "I Am Still in Doubt," a bright song. Upon her reappearance the two sing, "There Are Lots of Things Which Happen That You Can't Prevent," a topical song which will easily adjust itself to timely verses.

E. E. Meredith.

Arnim and Wagner.

Operatic Travesty.

18 Mins.; Full Stage and One (Special Set).

Wilson Avenue, Chicago.

Arnim and Wagner, who forsook vaudeville five years ago for a cosy home in Chicago, returned to the scene of their former successes with a pretentious new act. There is a kitchen set with practical kitchen utensils and a range occupying the center which encases a piano. The rise of the curtain displays a chef and a housemaid. Some amusing dialog follows, then a medley of popular songs. Miss Wagner sings well-known airs in German but the familiarity with the song titles makes the idea plain to those who do not understand the language. She then sings a number and her partner accompanies her on the piano. He has played a strain before the audience realizes that the instrument is concealed in the range. She exits and he sings a verse of "With All Her Faults I Love Her Still" and then sings it as Wagner would have written it. He finds kitchen utensils which serve as armor and a tray becomes a shield. They leave the stage amid great applause. A drop descends in "one" and is lifted again after he has announced an imitation of Sousa's band playing "Il Trovatore." A special drop in "one" shows the band and he mounts a platform to lead while Miss Wagner sings. The act is one long laugh.

E. E. Meredith.

Belle Stone.

Circus Act.

11 Mins.; Full Stage.

Majestic, Chicago.

Belle Stone takes a position inside a ball which is at the foot of a spiral track leading almost up to the flies. The top half of the ball is fastened on the inside and she then so manipulates her body that the ball slowly ascends the track. There are small holes in the globe giving an indistinct view of her movements. Once at the top an assistant pulls a cord which

secures the ball. She opens it again, shows herself and returns to a position inside. After the cord is again given a jerk she slowly descends. The act is similar to those seen with circuses in the past. While a wonderful feat is performed it is difficult to retain the close attention of the spectators, for after the ascension is once commenced it is readily seen she can do what has been previously announced, so the element of surprise (important in vaudeville) is lost.

E. E. Meredith.

Sol Stone.

Rapid Calculator.

11 Mins.; One.

Majestic, Chicago.

Rapid calculation is made entertaining by Sol Stone, who invites some one from the audience to set down 32 figures on a blackboard which he adds up instantly. He also invites those in front to offer examples in multiplication and obtains the correct result instantly. The act needs to be the feature of the bill to create the interest it could easily be made to awaken.

E. E. Meredith.

Vilmos Westony.

Pianist.

14 Mins.; Full Stage.

Majestic, Chicago.

The celebrated Hungarian piano phenomenon, Vilmos Westony, bids fair to become very popular in America. His playing is of such a high order that it appeals to music lovers and his personality is such that he is equally popular with other classes. "Ride of the Walküre" (Wagner), "Carmen" (Bizet) and "Nation of Heroes" (Westony) were the numbers he planned to offer Monday afternoon, but the audience was so insistent on an encore that he played a Hungarian march, announced in broken English.

E. E. Meredith.

VARIETY ARTISTS' ROUTES.

(Continued from page 19.)

Davis Sam 217 E Lalock Pittsburg
Davis Edwards Green Room Club N Y
Dawson & Gillette 346 E 58 N Y
Day Carita Majestic Denver
Dean & Dean 533 W 30 N Y
De Cortet & Rego 1553 Bway N Y
De Forest Corinne Imperial B R
De Fur & Estes 2319 Bellfontaine Indianapolis
De Mar Sella Knickerbocker B R
De Mont Robert & Co Orpheum Johnstown Pa
De Renzo & La Due Fair Chateaugay N Y
De Tricker Coy Hunt's Hill Chicago
De Veau Hubert 364 Prospect Pl Brooklyn N Y
De Veaux Wells G Pantages Seattle Indef
De Velde & Zelds 115 E 14 N Y
De Witt Burns & Torrence Keith's Columbus O
De Young Mabel 122 W 115 N Y
D'Esterle Birdie Avenue Girls B R
D'Esterle Vera Avenue Girls B R
Deama & Mae Majestic Norfolk Va
Deans The Folly Oklahoma City Okla
Deaton Chas W 418 Strand London
Deaves Harry Automaton Bergen Beach
Deaves Bowman 14 Webster Bedford Mass
Delavoye Fritz Howe's London C R
Delmore Arthur Mardi Gras Beauties B R
Delmore Mises 418 W Adams Chicago
Delmore & Lee 1553 Broadway N Y
Delton Al H 538 19 Milwaukee
Deltons Three 261 W 38 N Y
Deltorelli & Gillsand Hill Greenwall Great Kills
S 1

Demasco The Avenue Girls B R
Delmo 38 Rose Buffalo
Deming Joe Kenyon Allegheny Pa
Dempsen The Hill Graymont Denver
Denney Waiyer Mardi Gras Beauties B R
Desmond & Co Airdome Charlotte N C
Derenda & Green 14 Leicester London
Deverne & Shurtz 957 23 Brooklyn
De Muth Henry Fashion Plates B R
De Veau Herbert 364 Prospect Pl Brooklyn
Derr-Schadt 928 S 9 Allentown
De Telleum & Co Joe Orpheum Tiffin O
De Young Tom 156 E 113 N Y
Dickinson Rube 2910 Vine Lincoln Neb
Dickinson Richard 66 Willow Melrose Mass
Diwillo & Co 373 S Second New Bedford
Dixie Harris & Francis 242 Jefferson Decatur
Dixon Sidonne Mardi Gras Beauties B R
Dixon Marybird Mardi Gras Beauties B R
Dobson Frank Monlla Rouge B R
Dobbs Wilbur Miners Americana B R
Doherty & Harlowe 296 Bond Brooklyn
Doherty's The Casino Pk Savannah Ga

Doblado's Trained Sheep Vallejo Cal
Dolores Mille & Co 2335 Indiana Av Chicago
Donigan John 2838 Cedar Phila
Donnelly & Rotall 2080 Webster Av Bronx N Y
Donnelly & Meyers 21 Jackson Holyoke Mass
Donner Doris 2412 Montgomery Ala
Dixson Four 756 Eighth Av N Y
Dolan Fox P Imperial B R
Dolly Sisters Moores Rochester
Donovan & Mackin 1223 Mich Av Ft Wayne Ind
Dooley Jed Palace London Eng
Dora Queen 545 W 30 N Y
Dorech & Russell 161 So Belmont Av Newark
Dotson & Lucas 10 Melrose Boston
Doves Juggling 1534 Broadway N Y
Doyle Patry 1553 Broadway N Y
Dotson Howard 1553 Broadway N Y
Douglas & Van 76 Pacific Brooklyn
Douglas Myrtle A Bunch of Kids Co
Dow & Dow 1921 South 4 Phila
Downey Leslie T Crystal Oconomowoc Wis Indef
Jragoons Black 115 W 30 N Y
Dreano Josh 240 W 39 N Y
Drew Lowell B 4229 Pechin Roxborough Phila
Drew Dorothy 377 S 8 Av N Y
Du Ball Bros Majestic Milwaukee
Du Bois Great 80 No Wash Av Bridgeport
Du Mars Henri Elmhurst N Y
Dudley Gertrude & Co 245 Madison Brooklyn
Duffy Thomas H 4928 Margaretta St Louis
Duffy & Clark 101 Edgecomb Av Bronx N Y
Duffy Dan H Lincoln Av Atlantic City
Dunbar & Fisher 235 Warren Chicago
Dunbar Lew Fashion Plates B R
Duncan Harry Hunt's Hill Chicago
Duncan A O Orpheum Harrisburg Pa
Duncan Caroline Fashion Plates B R
Duncan & Hoffman C O H Bldg Chicago
Dunlap & Virden 815 Wabash Terra Haute Ind
Dunsworth & Valder St Charles Ill Chicago
Dunn Harvey Watertown N Y Indef
Dunn J Lee 201 E 14 N Y
Dupille Ernest A 3017 Bondnot Phila
Dupres Fred 159 Albany Brooklyn

Earle Chas Proctors Newark N J Indef
Early & Laight New Century Girls B R
Eckel & Du Free Comique Lynn Mass
Eddy & Tellman 540 Lincoln Pk Boul Chicago

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Edwards Fred B Buckles Hill Elkhart Ind
Edwards Geo 3506 Fleming Allegheny
Edwards Bert 6205 Woodlawn Chicago
Edwards & Clarendon 416 Elm Cincinnati
Edyth Rose 345 W 23 N Y
Edgar & Wynn Sam Devere's Show B R
Ehrendall Bros 575 W Lake Chicago
El Barto 2331 N Hollywood Phila
El Cota Poll's Scranton
Eldon & Clifton Chicago O H Bldg Chicago
Elite Musical Four 135 Hull Brooklyn
Ellis Joe 57 Heath Somerville Mass
Elmore & May 2442 State Chicago
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Ellsworth Harry Mr & Mrs 1553 Broadway N Y
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Emerson Connie 41 Holland Rd Brixton London
Emerson & Baldwin Alhambra Brussels Bel
Emerson Nellie Bon Tons B R
Emerson Sue Empire B R
Emerson Ed 639 2 N Y
Emmett Harry 1115 Paterson Baltimore
Emmett Hugh Mr & Mrs 6702 Phinney Av Seattle
Emmett & Lower 419 Pine Darby Pa
Engel Lew 223a Chaucer Brooklyn
Englebreth Geo W 300 W 5 Cincinnati
English J A 249 W 30 N Y
English Lillian Oh You Woman B R
English Belle Four Lane Acme Bldg N Y
English 232 Flint Rochester
Ernesta Great Poll's Worcester 27 Orpheum Har-
rington Pa
Ernest Joe Mardi Gras Beauties B R
Erzleben Bert A Shooter Inn Hamilton City Cal
Errol Bert 236 W 45 N Y
Erzinger Mabelle Mrs Emma Jacksonville Fla
Emerald Sisters Kursaal Lacorne Switzerland
Esp-Leonard-Louise Airdome Jacksonville Fla
Estelle & Cordova Damon C R
Eugene Trio 258 W 26 N Y
Evans & Lloyd 9023 E 12 Brooklyn N Y
Evans Billy 492 Albany Av Portland Ore
Eveland D Ellis Nowlin Circus
Everett Ruth Brigadiers B R
Everett Sophie & Co South and Henry Jamaica
Everhart Robt 338 Law Bldg Norfolk Va
Ewen & Prince Prince Cottage Watervliet Mich

Faden MacBryde Trio 17 S Troy
Fagin James Imperial B R
Falk Billy A 46 Allen Rochester
Fantas Trio 211 E 14 N Y
Farlandino Doll Irene Hill Roxford Boston
Farlandio Jos Oh You Woman B R
Falk & King 418 Madison Av New York
Farlowe Edna 411 Richmond Phila
Farrell Billy Moss & Stoll London

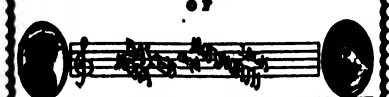
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Funnest Blackface Act in Vaudeville.

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Faurant Marie 79 E 116 N Y
Faust Tim 703 Jennings N Y
Faust Bros 242 W 43 N Y
Fay Sisters A Bunch of Kids Co
Fay Coley & Fay Elks Club Chicago
Far Anna Eva Melrose Highlands Mass
Farther Jessa Beauties B R
Felman Rose 5 Sanford Pl Jersey City
Ferner & Rafferty 625 Ferry Av Camden N J
Ferguson Dave Miss New York Jr B R
Ferguson Frank 489 E 43 Chicago
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NIFTY NOTES



WE HATE TO TALK ABOUT WHAT WE
DID TO THEM AT PROCTOR'S FIFTH
AVENUE, BUT THAT OLD

"Shine On Harvest Moon"

IS THERE GOOD AND PLENTY.

THEY LIKE IT BETTER THAN EVER.

30 million bows every show, sometimes less.
Ask old Dr. Remick for "FALLING STAR"
and all our other operas.

"A. B. C. D." ready next week

Yes, Hortense, we received your Blackhand
Letter. Sorry to disappoint you, but the
Manager just naturally had to headline us—
and again we say,

WE'RE GLAD WE'RE MARRIED.

New name for a Vanderville Act, "RAIN
AND SHINE"—who wants to be shine!

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Ferrell Bros Orpheum Des Moines
Ferrard Grace 217 Warsaw Chicago
Ferris Wiley & Son Sun Bros C R
Ferris Lillie 80 S Morgan Chicago

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UNITED TIME.

Field Bros 217 1/2 N Y
Fields Vic 115 E 14 N Y
Fields Joe College Girls B R
Fields Will H Elite Davenport Ia
Pink Henry Miners Americana B R
Finlay & Burke Box 193 Onset Mass
Finney Chas 258 W 26 N Y
Finney George 64 E Broadway N Y
Finnie Jack 1811 S Chadwick Phila
First Barney 1493 W 12 Chicago
Fischer J G 128 Spruce Newark
Fisher Carmen Hastings Big Show B R
Fisher Mr & Mrs Proctor's Albany
Fiske & McDonough 272 W 107 N Y
Fitzgerald & Quinn Bowery Burlesquers B R
Fitzsimmons & Cameron Sherman Hill Chicago
Flatco Alfred J Luna Pk Cleveland Indef
Flem & Suratt Majestic Evansville Ind Indef
Fleming Mable Hill Fortescue Atlantic City
Fletcher & La Pierre 1534 Bway N Y
Fletcher Chas Leonard 121 E 42 N Y
Flick Joe Brigadiers B R
Floredo Nellie Frivolities of 1919 B R
Flynn Earl Candy Kid Co
Fogarty Frank 281 Wyckoff Brooklyn
Follett Lonnie 150 E 107 N Y
Follette & Wicks Lyric Terra Haute Ind
Fonda Troupe Mabelle 1334 Broadway N Y
Fountain Axala Empire B R
Fountain Florence Empire B R
Ford & La Petite 418 S Franklin Great Falls Mont
Ford Chas L & Bro 227 B Jackson Music Ind
Forrester & Lloyd 1553 Broadway N Y
Foster Billy Casino Girls B R
Fournott & Davis 307 3 Av Minneapolis
Fowler Almada Reeves Beauty Show B R
Fox & Millership Sisters Columbia St Louis
Fox & Diamond 11 Grandville Av Grand Rapids
Fox & Evans Girl Question Co
Francis Emily & Co 1553 Broadway N Y
Freeman Bros Renix Sanley B R
Frey Fred 301 Grove Scranton
Frey Twins Co Shea's Toronto
Frye Clayton Bon Tons B R
Frobel & Ruge Star Seattle
Fullerton Lew J 38 Summer Pl Buffalo
Fullette Gerlie Avenue Girls B R
Fulton May 694 Lenox N Y
Furman Radie 57 Roddington Grove Kennington
Pk London Eng

Gaffney Girls Temple Ft Wayne Ind
Galles Emma Knickerbocker B R
Gale Ernie 109 Eastern Toronto
Gale Dolly Mardi Gras Beauties B R
Galletti's Monkeys 804 Maplewood Chicago
Garden City Trio Empire Burlesquers B R
Gardner & Lawson 1214 2 Av N Nashville
Gardner West & Sunshine 24 Elm Everett
Gardners Five Pueblo Col
Garritt Tom 282 Academy Newark
Gath Karl & Erma 508 0 Av Chicago
Gavin & Platt L Box 140 Clifton N J
Gebhart W & B 1534 Broadway N Y
Geller & Walters Proctor's Newark
Genora & Theol 551 33 Oakland
Genter & Gilmore 208 No 3d W Cedar Rapids Ia
Georgia Campers Bijon Bayonne NJ
Gerolds Musical Napoleon O
Gessler Chas 824 Green Indianapolis
Gibson J G Sam Berers's Show B R
Gill & Aker 49 Ridgewood Av Newark
Gillingwater & Co Claude Orpheum Omaha
Glicker Chas & Anna Pantages Tacoma
Glover Haynes & Montgomery Folly Oklahoma City
Okla

Glad & Gardner Antilythe L I
Gladstone Ida 4457 Oakwood Chicago
Gleasons & Houllihan 156 N Willow Trenton
Glenon Dorothy Oh You Woman B R
Glover Edna May 401 First Brooklyn
Goffrey & Henderson 1553 Broadway N Y
Gofforth & Doyle Blum Oshkosh Wis
Goldfinger Louis 802 E 108 N Y
Goldie Jack Innocent Girls B R
Goldie Rube 113 Prince Newark
Goldman Abe Century Girls B R
Goldsmith & Hoppe Majestic Little Rock
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Gordon Max Reeves Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon Belle P O Box 40 N Y
Gordon & Henry 1777 Atlantic Av Brooklyn
Gordon & Brennan Sam Devere's Show B R
Gould Mable Avenue Girls B R

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Gould & Rice 326 Smith Providence
Goulman's Musical Family Lafayette Ind
Gossens Bobby 400 S 6 Columbus
Goyt Trio Pantages Denver
Graces The 418 Grand Brooklyn
Graft & Graft Geni Del Syracuse N Y
Grannon Hie Orpheum Omaha
Grant Hazel Miss New York Jr B R
Grant Wells 8 406 James Utica
Grant Bert & Bertha 2966 Dearborn Chicago
Grant Sydney 299 W 261 N Y
Grant & Van Lieu 1406 Woodlawn Indianapolis
Gray Henry Reeves Beauty Show B R
Gregory Geo L & Co 943 Lorimer Brooklyn
Griffith Gertrude & Co 52 Woodlawn Boston
Grinler Charlie A Bunch of Kids Co
Grimes Mr & Mrs Thomas 3629 Williams Camden
Grimm & Satchell Majestic Knoxville Tenn
Groom Slater 603 N Hermitage Trenton
Grossman Al 632 North Rochester N Y
Guertlin Louis E 1534 Broadway N Y
Guhl Ed Bon Tons B R
Gulfoyle Joseph V 22 W 128 N Y
Guld Martin J 160 Boerum Pl Brooklyn
Giny Bros 539 Liberty Springfield Mass

H

Hadley Mae E Tiger Lillies B R
Haggerty & Le Clair 129 17 Detroit
Haggerty Larry 317 Atlantic McKeesport
Halliday & Curley 1553 Broadway N Y
Hale Jess & Co Toledo Ohio
Hale Lillian & Co 2010 N Marine Phila
Hall & Pray 60 Columbia Swampscott Mass
Halperin Nan Majestic El Paso Tex Indef
Hamilton Estelle 2641 No 81 Phila
Hamilton & Buckley 26 Somerset Boston
Hamilton & Ronca Empire San Francisco
Hamlin & Naves 1814 1 National Bk Bldg Chicago
Hamlin The Orpheum Minneapolis
Hamlin Hugo William Tell Htl Boston
Hampton & Bassett Family Brazil Ind
Hampton Bonnie A Bunch of Kids Co
Hammer Louis 812 Broadway N Y
Hanson Jr George 141 Charing Cross Rd London
Hanson Diggs & Burns 39 N Clark Chicago
Hansome 1037 Tremont Boston
Hanson Harry L Comique Lyon Mass
Hanson Mildred 1848 Dean Brooklyn
Hara Ayesh Circle Htl N Y
Harcourt Frank Innocent Girls B R
Hartman Joe A 1534 Broadway N Y
Harland & Rollan 16 Section Manchester Eng
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harrowitz David Orpheum New Orleans
Harris Harry I 2222 Wash Chicago
Harris Chas 37 Lio Fall River
Harris Sam 68 York Rochester
Harris George Bon Tons B R
Harris Hattie New Home Htl Pittsburg
Harrison & Robinson A Bunch of Kids Co
Harrington Giles W 624 Aclita Toledo
Harrington Alfred A 325 E 14 N Y
Harron Lucille Knickerbocker B R
Hart Willie & Edith Hathaway's New Bedford
Hart John C Miss New York Jr B R
Hart Billy Innocent Girls B R
Hart Bros Hagenbeck Wallace C R
Hart Sadie 1163 Jackson Av Bronx N Y
Hartz Harry Bon Tons B R
Hartzler & Bartell 242 1/2 N Franklin Madison Ala
Hanvey & Bayles Grand Chattanooga Tenn

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"The Actress and Dude in Stageland."
Booked by NORMAN JEFFRIES, S.-C. Circuit.

Harvey Elsie & Boys 140 E 14 N Y
Hatchee The 304 W 86 N Y
Hawley & Rachen 1847 W 11 Phila
Hawley & Haight Bandits Rest Clarkston Mich
Hawley John K Bon Tons B R
Hawthorne Hilda Hathaway's New Bedford
Hayden Family 11 State Oshkosh
Hayden Virginia Dempsey's Peoria Ill Indef
Hayes & Johnson Long Acre N Y
Haynes Jessie J 21 E Robinson Allegheny
Haynes & Wynne 1980 Amsterdam Av N Y O

HILDA HAWTHORNE

and "Johnny."
Sept. 20, Hathaway's, New Bedford.

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Hayman & Franklin Palace Manchester Eng
Hazard Lynn & Bonnie Theatrolum Ft Williams
Can
Heary & Rutter Bennett's Ottawa
Heath Frankie Frivolities of 1919 B R
Heidelberg Four Empire Paterson
Heim Children Grand Pittsburg
Held William Sam Devere's Show B R
Helston Whittie & Lottie 1908 Columbia Phila
Hemingway & Morreselle 83 E 8 Covington

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Sept. 20, Grand, Pittsburg.

Hennings Lewis & Hennings Bay Lake Erie O
Henry & Young Shellpot Pk Wilmington Del Indef
Henry & Jones 1813 Watta Phila
Henry Jack 41 Lisle Leicester So London
Henshaw Edward 80 E 110 N Y
Herbert Bros Three Grand St Paul

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Herz George Imperial B R
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Hickman Lee 305 E 43 N Y
Hickman Bros & Co Pearl River N Y
Hill Cherry & Hill Greenpoint Bklyn
Hill & Edmunds 2622 Nelson New Brunswick
Hill & Ackerman Fay Foster Co B R
Hillman Geo Orpheum St Paul
Hillman & Roberts 339 So 13 Saginaw
Hirschberg Marcus R 30 Opera Bk Zanesville O
Hillyers Three 192 Bay 25 Bensonhurst N Y
Hilton Violet Imperial B R
Hines & Remington Harrison N Y
Hobson The Ringling Bros C R
Holmes & Holliston 218 Elm W Somerville Mass
Hodges & Lannachman 183 W 26 St Louis
Hodglin Daisy Ringling Bros C R
Hoey Lloyd Reeves Beauty Show B R
Hofman Tiltie Imperial Coey Is N Y Indef
Hoffmanns Cycling 3 N Clark Chicago
Holden Harry Knickerbocker B R
Holman Harry Bihou Richmond Va
Holt Alf 41 Lisle London W O Eng
Honeymooners The Montreal Can
Hoover & Clark Bryant's 8 Bells Co
Hoge Irma On You Woman B R
Horan Eddie 1553 Broadway N Y
Horn W 1552 Milwaukee Av Chicago
Horton & La Triska 300 9 Av L I City N Y
Hotaling Edward Majestic Battle Creek Mich
Howard Len 953 S Av Brooklyn
Howard Sam 67 Madison Newark
Howard Harry & Mae Maria Baths Hot Springs
Howard & Linder 104 Moffat Brooklyn
Howard Bros Sue's Buffalo
Howard Samuel & Co 421 E 187 N Y
Howard & Co Bernice 3007 Calmet Chicago
Howard & Howard Spokane Wash
Howard Ed 1028 E Barks Phila
Howard & St Clair Vanderville Club London
Howard & Harris 16 St Martins London
Howe Laura 208 Harvard Brookline
Howell George Miners Americans B R
Howell & Scott Moss & Stoll Tour Eng
Hoyt & McDonald National Htl Chicago
Hoyt Hal M Girls of Moulin Rouge B R
Hubert Laura 4311 Calumet Av Chicago
Huegel & Quinn 118 E 24 Erie
Huegel Bros 118 E 24 N Y
Hughes Musical Trio Orpheum Portland Ore
Hughes Mr & Mrs Gene 601 W 135 N Y
Hulbert Laura 4311 Calumet Av Chicago
Hurley Frank J 152 Magnolia Av Elizabeth N J
Hurst Minola Cardinal Base Saline Eng
Huston Arthur 80 Marion Toronto
Hyde Bob & Bertha Camp Rest Clifton Me
Hylands Three 22 Cherry Danbury Conn

I

Imperial Musical Trio 213 W 11 N Y
Ingram & Hyatt 1314 Edmondson Baltimore
Indiana Two Sisters care Peabody Ames Ia
Ishen Sisters Majestic Ft Worth
Ireland Fred Dainty Duchess B R
Irving Musical 80 Boston Newark
Irving Cliff W 303 W 146 N Y
Ivy & Ivy 2237 Second Brooklyn

J

Jackson Family Ringling Bros C R
Jackson Alfred 1133 Bway N Y C
Jackson Arthur P Spa Pittsfield Mass Indef
Jacobs & Sardel Cole Bros C R
Jacobs Theresa 6019 W 38 N Y
Jacobs & Ward 205 E 2 Jamestown
Jalvans The 2316 Dearborn Chicago
James & Prior 912 Second Av Seattle
Janzen Chas Bowers Burlesques B R
Jenks & Clifford Ringling Bros C R
Jenks & Clifford 1102 Mass Av Buffalo
Jerome & Hunter 222 W 38 N Y
Jospy Lydia Oh You Woman B R
Jewette Hayes & Lind 25 E Providence R I
John & Matt National San Francisco
Johnson & Pellum 180 Arrowhurst Rd Hackney London
Johnson R Melvin Johnson Htl Lafayette Ind
Johnson Bros & Johnson 635 Royden Camden N J
Johnstons Musical Orpheum Denver
Johnson Honey Ogdenburg N Y
Johnson & Mercer 612 Joplin Joplin Mo
Johnson & Wells Orpheum Minneapolis
Johnstone Lorimer Ontario Htl Chicago
Jolly Four Quartet 2206 S Av Birmingham Ala
Jones Florrie 221 W 42 N Y
Jones Bobbie A Bunch of Kids Co
Jordan Great 1033 Cadwoldere Phila
Jordan Alice Reeves Beauty Show B R
Jordens Five 4908 Ashland Chicago
Josephine & Edgy 400 Winthrop Av Long Is City
Jowelson Wm II & E B Unionville Conn
Joy Allie Bon Tons B R
Joyces The 201 E 3 Av N Y C
Juhass 112 5th Av Chicago
Junat Alfred C 523 E Richard Dayton O

K

Kalua & La Farlon 1337 E 111 N E Cleveland
Kalm Chas & Ada Ringling Bros C R
Karnal 23 Midway Oklahoma City Okla
Kaufman Bros 1553 Broadway N Y
Kaufman & Sawtelle Moulin Rouge B R
Kaufman & Kenilworth 236 E 35 Chicago
Kaufman Reba & Inez Empire Johannesburg S A
Kavanaugh & Davis Barnum & Bailey C R
Kawing Chas 65 Hudson Hartford
Keeley Walter 134 Columbus St Louis
Keeley Lillian 134 Wadsworth E Boston
Keeley Lillian Fashion Plates B R
Kelle Zena Bijou Tulsa Okla
Keller & Chapman 2435 S 17 Phila
Keith & De Mont 722 W 14 Pl Chicago

Kelly & Eto 91 Taylor Brooklyn
Keller Jessie Columbia Girls Co B R
Kelso & Leighton Box 551 Troy N Y
Keltner 311 Carlisle Philadelphia Tex
Kennedy & Lee O B Philadelphia Pa
Kennedy Matt Sam Devere's Show B R
Kennedy & Kennedy 211 E 14 N Y
Keogh & Francis Box 99 Colon Mich
Kershaw & Ivins 1534 Broadway N Y
Kessner Ira Poli's Bridgeport Indef
Kiefe & Kiefe 2001 Ellinger Toledo
Kimball & Donovan 153 Northampton Boston
King George B Gollmar Bros C R
King Violet 353 Central Pk W N Y
King & Thompson Sisters Majestic Kalamazoo
King & Mason Palace Memphis
Kingsbury The 1553 Broadway N Y O
Kiraifo Gas 710 S Evansville
Klela's Four Empire Paterson N J 27 Grand Wil-
mington Del
Kloville Jack 1553 Broadway N Y
Knight Harlan Maryland Baltimore
Kobers Three 69 13 Wheeling
Kohl Gus & Marion 911 E Milwaukee
Kolb & Fails 925 Sixth Dayton Ky
Kollins & Klifton Lyric Ft Worth Tex
Koners Bros Orpheum Easton Pa
Koppes The 215 E 86 N Y
Kramer Bruno Trio American Toledo O
Kraton John 149 Schenectady Brooklyn
Kratons The 418 Strand London Eng
Kretschmann 1119 1/4 Broadway Camden N J
Krunsch Felix Miners Americans B R

L

Lacey Will 629 Q NW Wash D C
LaFerty T J Cole Bros C R
Lake John J Dainty Duchess Co B R
Lakola & Lorain Palace Htl Chicago
Lamb's Manikins 1165 Wilson Av Chicago
Lane Chas 3435 Chestnut Phila
Lane & O'Donnell Thatcher's Minstrels Indef
Lanape Bros 1809 Broadway N Y
Lampe Otto W Villages Absecon N J
Lancaster & Miller 546 Jones Oakland
Lander & Allen Arcade Newark N J Indef
Lane Eddie 305 E 78 N Y
Lane & Adell 332 Genesee Rochester
Lang Agnes care Geary Almorea Moscow Sydney
Langtons The 1812 Adams Adar Rapids Ia
Langdon Joe 102 So 15 Phila
Langill Judson Frivolities of 1919 B R
Lansford Jeanne Reeves Beauty Show B R
La Adella Elite Davenport Ia
La Bell Troupe Fair Rochester N Y
La Blanche Great 723 S Baltimore
La Centre & La Rose Idlewood Pk Richmond Va
La Clair & West Box 155 Sea Isle City N J
La Estrella 1553 Broadway N Y
La Fayette Lamont Co 2909 Cornany Cincinnati
La Ford Chas 327 Jackson Muncie Ind
La Marr Harry Wm Tell Htl Boston
La Moines Musical 322 E Baraboo Wis
La Veen-Cross & Co Orpheum Omaha
La Van Harry Frivolities of 1919 B R
La Vine Cimeron Trio Colonial N Y
La Zar & La Zar 168 Dearborn Av Chicago
La Pearl Harry Barnum & Bailey C R
La Petite Rose 37 Epim Sal Lake
La Mar & Gabriel Htl Normandie N Y
La Maze Bros Bell Oakland
La Mera Paul Lumbergs Niagara Falls N Y
La Mount Harry II Maryland Baltimore
La Rose Bros 107 E 81 N Y
La Tina Mlle 4001 Brooklyn Kansas City
La Towka Palace San Francisco
La Tour Irene 78 Burnet Newark
La Vall Ella 143 Golden Gate Av San Francisco
La Velle & Grant Family Butte
La Vette Chas Barnum & Bailey C R
Lansford Jeanne 401 Kingsland W Nutley
Lansings The 210 N Bway Baltimore Md
Laner & Ardell 332 Genesee Rochester
Lavalles Four Grand Hamilton O
Lavine & Leonard Alcazar Paris France Indef
Lawrence & Healey Sherman Htl Chicago
Lawrence & Dale 2 New Castle Court Boston
Lawson & Namon Touring Africa
Le Fleur Joe 27 Majestic E St Louis
Le Ford Chas St Charles Htl Muncie Ind
Le Grange & Gordon 2902 Lucas Av St Louis Indef
Le Dent Frank Olympic Paris France Indef
Le Hirt Mons 700 Clifford Rochester
Le Page Maude 105 S Leavitt Chicago
Le Raub & Scottle 353 Locust Johnston
Le Roy Chas 1400 New York Kans
Le Roy Chas Ardmore Excelsior Springs Mo
Le Roy & Le Roy 59 E 103 N Y
Le Roy Frederick 84 Sussex Jersey City
Le Claits Two 1553 Broadway N Y
Le Vere Ethel Fashion Plates B R
Lee Minnie Miners Americans B R
Lee Margaret Condo New York
Lee Sisters Tiger Lillies B R
Lee C V Sparks C R
Lee Frank Innocent Girls B R
Lee Sadie 625 E 8 Av N Y
Le Witt & Ashmore Co 290 N State Chicago
Leary Bros De Luxe Bros Minstrels
Leigh Lisle 140 Arnold River Side R I
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Leonard Edward 1123 Green Phila
Leonard & Louis 810 N Park Chicago
Leon Ruby Innocent Girls B R
Leo Arthur 1608 Richland Baltimore
Leo Jolly 785 Garden Camden
Leola Elsa Fashion Plates B R
Leslie Scott 1553 Broadway N Y
Leslie George W 130 W 44 N Y
Lester & Mildred 132 W 45 N Y
Leslie Bert Proctor's Newark
Lester Wm Brigadiers B R
Leville & Sinclair 216 W 117 N Y C
Levitt & Falls 716 Orange Syracuse
Lewis Chas T Orpheum Harliarburg
Lewis Phil 121 W 116 N Y
Lewis & Miller 133 W 45 N Y
Lewis Jack 634 Wash Bldg Pittsburg
Lewis Andr Mandi Gras Beantles B R
Lewis Harry Imperial B R
Lewis Lillie Knickerbocker B R
Lewis & Young 265 E 78 N Y
Lewis Harr & Co 131 W 116 N Y
Lewis & Lake 2411 Norton Kansas City
Lewis & Hanson 74 Orchard N Y
Lincoln Military Four 479 E 24 Paterson N J
Linden Mae Florine College Girls B R
Lindsay Stirling & Wilber Porter's Cafe Prisco
Link Harry F 179 Althea Providence
Linton Tom & Jangle Girls 410 E 20 Denver
Lippincott The Howard Boston
Litchfield Mr & Mrs Nell Homestead Pk Newark
Lively Marvelous Sistersville W Va
Livingston Murray 830 E 163 N Y
Livingston David & Co Cambridge Htl Chicago
Livingston Comedy Trio Ringling Bros C R
Lockwood Monroe Miners Americans B R
Lockwood & Bryson 2 Lankersheim Bldg Los Angeles
Lockwoods Musical 1536 Broadway N Y
Logan Bruce 69 N State Chicago
Logan Tim Knickerbocker B R
Lola Temple Grand Rapids
Loraine Oscar Keith's Boston 27 Keith's Phila
Lorenz Francis Newlreds Co
Lloyd & Castano 104 W 61 N Y
Lloyd Herbert 36 Great Wilson Leeds Eng
Lubins Dancing 321 N Warnock Phila

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Mack & Bell 300 E 140 N Y
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Maltese Frank & Co 289 W 147 N Y
Mallia & Bart 123 Kensington Rd London
Maltese Frank & Co 240 W 147 N Y
Malvern Troupe Magna Butte
Mandel Eva 208 State Chicago
Manley & Sterling 111 Schiller Bldg Chicago
Mann Sam Tiger Lillies B R
Manne Joe Reeves Beauty Show B R
Manning Sisters 67 S Clark Chicago
Manning Frank 355 Bedford Av Brooklyn
Mantell's Marionettes 3413 Colby Everett Wash
Marchi & Raab 239 Franklin Johnston
Marchands The 169 E 89 N Y
Mardo & Hunter Cozy Corner Girls B R
Marie La Belle Innocent Girls B R
Marlin Comedy Trio Family Kane Pa
Mario Trio 62 E 8 N Y
Marlowe Lm Innocent Girls B R
Marlowe Plunkett & Murri 27 Gaylor Dorchester Mass
Marlinda Band Majestic Toronto
Marlon Dave Dreamland B R

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 "SUCCESS.—n. Good fortune; prosperity; desired effect achieved; something that makes a popular hit."—Websters Dictionary.

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fartell A Brigadiers B R
fartin & Crouch 907 S 12 Springfield Ill
fartin Wm Fashion Plates B R
fartin Dave & Perle R F D No 3 Derby Ia
fartinette & Sylvester Orpheum Spokane
fartyne Eddy 192 Main Bridgeport
fathless Walter 90 W Ohio Chicago
fascot Denver
fason & Doran 408 Bank Fall River
fathews & Ashley Orpheum Salt Lake
faser Francis Northern Bldg Chicago
faurice & Perrin Co 113 Chestnut St Louis
fanassey Wm Oh You Woman B R
farvelous Ed 627 Cass Joliet Ill
fason Norfina Miners Americans B R
fax & Shetline 420 15 Columbus
faxwell & Dudley 106 W 96 N Y
fayer Rosa Avenue Girls B R
fayoux Rita 508 Salem Medford Mass
fayfairs The 2928 Frankfort Phila
fayhew Stella 418 Strand London
fayne Elizabeth H Ltd Lifters B R
faym Edna 687 Jackson N Y
fayvay Harry Brigadiers B R
fayvay Dick & Alice S & C Butte Mont
fayvay Billy & Irene 2561 E 40 Cleveland
fayvay Jack New Century Girls B R
fayvay Connell & Simpson Orpheum Sioux City
fayvay Connell Sisters 428 W Madison Chicago
fayvay Connell & Co 708 Park Johnston
fayvay Caskey & Howell 806 Philip Missoula Mont
fayvay Donald Chas M 706 4th Av Asbury Pk N J
fayvay Donald Michael Oh You Woman B R
fayvay Clara Clyde 3321 Madison Pittsburgh
fayvay Cline & Grant 630 Benton Pittsburg
fayvay Cree Davenport Trompe Ringling Bros C R
fayvay McDowell John Alice 52 Day Orange N J
fayvay Geo Jos B Al Fields Minstrels
fayvay McKay & Cantwell Comedy Club N Y
fayvay McNally Four August Sts No 5 Berlin Ger
fayvay McNab & Penfold Keith's Boston
fayvay McPhie & Hill 311 S Av N Y
fayvay McRae Tom Empire B R
fayvay McVeigh Grace 745 Amsterdam N Y
fayvay dears The Bugler 1553 Broadway N Y
fayvay deecker J Matt 1553 Broadway N Y
fayvay deade & Trow 221 Shotlet Chelsea Mass
fayvay delrose Bros 138 Park Bridgeport
fayvay delrose Elmer 1415 Pennsylvania Allegheny
fayvay delroy Trio 97 Park Chicago
fayvay dendl 18 Adam Strand London
fayvay dentekei 104 E 14 N Y
fayvay derkel Louis 200 Summit West Hoboken
fayvay derrick Thos Imperial B R
fayvay derritt F R 1553 Broadway N Y
fayvay derritt Raymond 178 Tremont Pasadena
fayvay derts & O'Neill 889 Walnut Chicago
fayvay dethren Sisters 12 Cotton Springfield Mass
fayvay dignon Helene 129 E 14 St Paul
fayvay dillam & Du Bois Ninth & Arch Phila
fayvay dillch Sisters 19 W 10 St Paul
fayvay dillies P W Daily Van Buren St Ill
fayvay diller Fred Gay Hastings Neb
fayvay diller & Princeton 88 Olney Providence
fayvay diller Grace Privolities of 1919 B R
fayvay diller Frank Oh You Woman B R
fayvay dilllette Ringling Bros C R

PHIL DESEE MILLS AND MOULTON

in "A Trial Performance."

ilios & Dewey 48 Howard Boston
ilford Arthur D Toronto Can
ilman Trio Oct 11 Majestic Chicago
ilmars & Baby Oriental Village Exposition Seattle
ilmetrel Four Morning Noon & Night B R
ilms & Moulton 58 Rose Buffalo
ilmon Chas W 1801 Gwinette Augusta
ilmon & Co Lola Van Buren St Ill
ilmon Hunt & Miller Pantages Sacramento
ilmetell & Grant Box 188 Townsend Mass
ilmo Four 359 W 42 N Y
ilms Louis J 1305 N 7 Phila
iloli Rudy Knickerbocker B R
iloran W A 312 Huron Toronto
iloran & Wiser Liebig's Breslau Ger
iloran & Moran 1553 Broadway N Y
iloretta Five G O H Bldg Chicago
iloutage Harry Fashion Plates B R
iloutage Mons 2959 Union Denver
iloutage & Healer 2819 W 17 Coney Is N Y
iloutambo & Bartell 35 Field Waterbury Conn
iloutase Edith A 150 W 44 N Y
iloutay Edward 814 Western N S Pittsburg
iloutose Belle Orpheum Minneapolis
ilouton Fred W 207 E 87 N Y
iloutney & Holborn Argyle Bannhead Eng
iloutte Eddy Imperial B R
iloutte Lou W Sells-Floto C R
iloutte Miss Brigadiers B R
iloutte & Young Orpheum Harrisburg Pa 27 Or-
pheum Reading
iloutland Chas 784 1/2 Central Hot Springs
iloutlands The Findlay O
iloutan & McHarry 48 Wyckoff Bklyn
iloutan Lou Fashion Plates B R
iloutrell Frank Chase's Wash
iloutri Billy & Sherwood Sisters Bijou Flint Mich
iloutri Edwin Reeves Beauty Show B R
iloutri & Morton 27 Majestic Butte
iloutri Jack Hamilton Hld Allentown Pa
iloutri & Daly 64 Harmon Jersey City
ilouton & Elliott Moss & Stoll Tour
ilout Hazel A 1117 7 Sioux City
iloutz Fred & Eva Bijou Battle Creek
iloutler & Mueller Majestic Cedar Rapids Ia
iloutli Bros 27 G O H Pittsburg
iloutman Mary 120 E 13 Corvinton
iloutvay Ben J Orpheum Oakland
iloutvay & Mack Orpheum San Francisco
iloutvay Billy L Al Reeves Beauty Show B R
iloutvay & Alvin Great Abini Co
iloutth John W 309 Michigan Buffalo
iloutth Francis 62 La Salle Chicago
iloutth Whitman & Co Grand Sacramento
iloutth M Privolities of 1919 B R
iloutth & Drexel 419 S Broad Phila
ilouttheters Three Tiger Lilies B R
ilouty Fanny 12 Adam Strand London
ilouty & Rosa Pearl River N Y

Myllie & Orth 1553 Broadway N Y
Mysterious Jewell Trio 729 9th Av N W Wash

N
Nambus Four Gollimar C R
Neal Octavia Federalburg Ind
Nealon & Tins 511 Brown Phila
Neff & Starr Phila Wilkes-Barre
Nelson J W Miss New York Jr B R
Nelson Chester Miners Americana B R
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Family Sells-Floto C R
Nelson Blanchard Cliff 180 N Negley Av Pittsburg
Nelson Edw L Oh You Woman B R
Nelson Phillips Grand Amarilla Tex
Newton Billy S 1553 Broadway N Y
Nichols Four 510 Deuber Canton O
Nichols James E Privolities of 1919 B R
Noble & Brooks 154 Broadway N Y
Nibo Victor Moss & Stoll Tour
Nickel Earl 845 E 40 Chicago
Nirro & Le Roy 1325 Page Allegheny
Noblette & Marshall 1012 Hampville Ft Worth
Nolan Tom Empire B R
Nonette 154 Heavy Brooklyn
Norman Edna 687 Jackson N Y
Normans Juggling 5804 Marshfield Chicago
Norton Ned Fads & Follies B R

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Nugent J C The Oaks Canal Dover O

O
O'Brien J Miss New York Jr B R
O'Dell & Hart 2063 Stroud Green Lake Wash
Odell & Gilmore 570 W Monroe Chicago
Odell & Kinley Jackson Mich
Ogden Helen 270 Clybourn Chicago
Okabe Family 29 Charing Cross Rd London
Olbons Four 26 Hamburg Av Paterson N J
Olio Quartette Temple Ft Wayne Ind
Omega Trio 1553 Broadway N Y
Onlaw Gus 418 Strand London
O'Marr Garry 230 E 18 N Y
O'Neill Trio Grand Phila
O'Neill Jas Empire B R
O'Neill Harry Empire B R
O'Neill Emma Saratoga Htl Chicago
Opp Joe 1536 Broadway N Y
Orbanany Irma 9 Aikenhead Rd Glasgow Scot
Orletta May Miss New York Jr B R
O'Rourke Eugene & Co 1229 Tinton N Y
Orpheum Comedy Four Palace Houston
Oswald Wm Miss New York Jr B R
Otto Bros Keith's Columbus O
Overing Trio G O H Pittsburg
Owen & Co Garry 1742 St Charles Av N Orleans
Owens Billy & May 1421 Adams N S Pittsburg

O
Pacheco Family Ringling Bros C R
Palmer & Lewis 225 Tremont Boston
Palmer Sisters 645 Hart Brooklyn
Pamahawke Prof 1687 E Dauphin Phila
Panama Co St Louis Mo
Passing Review Co Oct 1 Morristown N J

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Sept. 6, Fulton, Brooklyn.
Sept. 13 and 20, Plaza, New York.

Parent & Barrett McBoiler Htl Louisville Ky
Parker Palmer & Co 1553 Broadway N Y
Parker & Shaw 187 Hopkins Brooklyn
Pascoe Dick Ellis Nowlin Circus
Parshley 24 E 41 N Y
Patterson Al Tiger Lilies B R
Paterson's Bronze Studios 619 Larkin Frisco
Paul & Reynolds 359 County New Bedford
Pease Sisters 725 Lane Seattle
Pepper Twins Casino Wash Pa
Pearson Gilbert Innocent Mads B R
Pearson & Garfield 229 W 88 N Y
Peck Roy Voyles's Minstrels
Pederson Bros 635 Greenbush Milwaukee
Pelot Fred & Annie Bennett's Hamilton
Pekins Walter E 247 W 42 N Y
Perc & Wilson 317 E Temple Washington O
Perry & Elliott Galety Phila Indef
Perry Frank L Miles Indianapolis
Perry & White Orpheum New Orleans
Perival Shaw & Sherman 228 Carroll Akron O
Peerless Quartette Avenue Girls B R
Peter the Great 422 Blonfield Hoboken
Peters Phil & Nettie 1553 Broadway N Y
Petiching Bros 16 Packard Lymanville B I
Phillips Sisters 756 S Av N Y
Phillips Maudine Wigwam San Francisco
Phillips Harry Fashion Plates B R
Phillips & Bergen 373 Baiton Boston
Phillips Samuel P 516 Glasgow Brooklyn
Piccolo Midgets Box 23 Pheoncia N Y
Pike & Calame 973 Amsterdam N Y
Pike Lester Mardi Gras Beauties B R
Pinard & Manny 275 S 5 Brooklyn
Piano Two 572 S Clinton Av Trenton
Piamondina Two 1144 Quincy Topeka
Plunkett & Ritter 316 Main W Everett Mass
Poliers The 112 5th Av Chicago
Polk & Polk 325 W 21 N Y
Pollard Dalpe 616 W 118 N Y
Pollard Gene Columbia Girls B R
Pope J C & Dog 240 Franklin Phila
Potter & Harris 701 Leland Chicago

Potts Bros Co Poli's Bridgeport 27 Poli's Hartford
Potts Ernie & Mildred 710 E 16 Minneapolis
Powell Eddie Victoria Chicago
Powers Miss Reeves Beauty Show B R
Powers John & Jessie Chicago O H Bldg Chicago
Prices The 10 Porter Boston
Primrose & Pohloff Avenue Girls B R
Prince Harry Knickerbocker B R
Powers' Elephants Damon C R

POWERS BROS.

RING EXPERTS.

Probasco 420 Monroe Rochester
Proslit Trio Ringling Bros C R
Pryor Billy 63 Dartmouth Boston
Puces Jolly Porter Boston
Pucks Two 166 E 80 N Y
Purvis Jimmy New Century Girls B R

Quillin L German Village Columbus
Quinn & Mitchell 20 Bay 26 Bensonhurst L I

R
Racketts Two 2900 S Av N Y
Radford & Valentine Vaudeville Club London
Rainbow Sisters National Htl Chicago
Raney Sisters Pamel Plattsmouth Neb
Ramey & Weis & Baby Elsie Family Shamokin Pa
Rant Claude 1553 Broadway N Y
Rankin & Leslie 418 W 30 N Y
Raney Adele Sam Devere Show B R

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS."
Sept. 20, Masonic Temple, Ft. Wayne, Ind.
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Ratelles The 637 Letornewx Montreal
Raymond Mona Avenue Girls B R
Raymond & Harper 138 Arcade Cleveland
Raymond Lillian Knickerbocker B R
Raymond Clara Imperial B R
Raymond Ruby Orpheum Denver
Rayno Al Maryland Baltimore
Rawson Guy Bon Tons B R
Readings Four Majestic Milwaukee
Ready G Ellis Nowlin Circus
Rector Harry Circo Trevino Monterey Mex
Red Eagle 1534 Broadway N Y C
Redding Francesa & Co 204 W 183 N Y
Reded & Hadley Tiger Lilies B R
Redway Tom C 141 Inspector Montreal
Reed Chas E Tiger Lilies B R
Reed John P Majestic Denver
Reed & St John 434 Manhattan N Y
Reed & Earl Lyric Joplin Mo
Reaves Roy Majestic Charleston S O Indef
Reeves Al Reeves Beauty Show B R
Reick & Howard 123 Greenwich N Y
Reid Sisters 45 Broad Elizabeth
Reisner & Gores 128 Roanoke San Francisco
Reilly Frank 927 Commonwealth Jersey City
Reilly & Bryan 1553 Broadway N Y
Remington Mayme Htl Gerard N Y
Renshaw Bert Maze Oklahoma City Okla
Reynolds Abe Miss New York Jr B R
Reynolds & Donegan 418 Strand London Eng
Rianos Four Kerney's Baltimore
Rice Frank & True 519 S 48 Chicago
Rice Willy Ringling Bros C R
Rickrode Harry E 67 So Clark Chicago
Rich & Rich 211 W 43 N Y
Rich & Howard 311 W 13 N Y
Richard Bros 917 Broadway Brooklyn N Y
Richards Sadie Moulton Rouge B R

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PAT CASEY, Agent.

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Richardsons The Three Saginaw Mich
Richardson John S 18 Grauer Pl Buffalo
Richmond Bob 374 Central Pk W N Y
Riggs Charlie Bon Tons B R
Riesner & Hixon Lyric Minneapolis Indef
Riley & Abers 831 W Hancock Detroit
Rimados The 1842 So High Columbus O
Ringling Adolph Buffalo Bill C R
Rio Al C Orpheum Omaha
Ripp Jack Chicago O H Bldg Chicago
Ritter Gertr 215 Grey Buffalo
Ritter & Foster Paris France
Rivers & Rochester 1534 Broadway N Y O
Riodes & Engel Jolly Girls B R
Roatino & Stevens 114 E 11 N Y
Robbins Billy L Reeves Beauty Show B R
Roberts C E 1851 Sherman Av Denver
Roberts Family 320 Point View Providence
Roberts Signa 619 23 Merced
Robedillo Rigler Ringling Bros C R
Robbins Billy C Reeves Beauty Show B R
Robinson & Grant 408 James Utica
Robinson Alice 437 Orchard Chicago
Roemman Suzanne Keith's Columbus O
Rook & Rook Alldreda Nashville Ill
Roeker Edward Dainty Duchess B R
Rogers Sherman & Tuckan Pantages Vancouver B C
Roltare Chas 215 W 23 N Y
Romsin Manuel & Co 12 Seattle Boston
Romsine Julia & Co Sherman House Chicago
Romanoffs The 183 17 Wheeling W Va
Romney Opera Co 220 Long Acres Bldg N Y
Ronalds Three R D 6 Plymouth Mich
Roode Claude M Sells Floto C R
Roof Jack & Clara Lynches Woonsocket R I
Roscoe & Shum Orpheum Franklin Pa
Rose Charita Unique Des Moines Ia
Rose & Ellis Empire B R
Rose Fred Bon Tons B R

Rose Leo Empire B R
Rose Adele 242 W 43 N Y
Roenthal Don Harold 210 W 1 Oswego
Ross & Lewis Empire Hackney Eng
Ross Sisters 65 Cumberland Providence
Ross Eddie G Orpheum Portland
Rosa Frank Waldron's Trocadero B R
Ross Walter 40 No State Chicago
Rosal Alfredo Buffalo Bill C R
Roth Laura G Broxburn Htl Los Angeles
Rowland Exposition Rio Janeiro Brasil Indef
Rowland Jimmie Knickerbocker B R
Rowley Sam 67 S Clark Chicago
Royal Doll Princess 162 W 35 N Y
Royal Musical Five 249 S 9 Brooklyn
Roy Rob 5 Polk Alley Elizabeth Pa
Royden Virginia Mardi Gras Beauties B R
Rumley Ben Grand Joliet Ill
Russe & Palmer Empire B R
Russell Bros Elmhurst L I
Russell & Church Garrick Burlington Ia
Russell Bertha Noma 172 W 77 N Y
Russell Jessie & Co 517 S 7 St Louis
Rutledge & Yackering Columbus Chicago
Ryan & Ritchie Hudson Union Hill N J
Ryan James & Mand 1019 S Minneapolis
Ryno & Emerson Empire Show B R
Ryno Jack Empire B R

S
Sabel Josephine Apollo Vienna Aus
Sadler & Murtha 144 Peach Buffalo
Salmo Juno Tichy Prague Aus
Sados Majestic Denver
Sade Nick Colonial Lawrence Mass
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Sanders Troupe 800 E 14 N Y
Sanderson's Marionette Co 989 Salem Malden Mass
Sampson Harry 5411 Addison W Phila
Samuels & Chester Box 116 Melrose Pk Ill
Sanford Jere Binghamton N Y
Sanford & Darlington 3800 Penna Grove Phila
Santell Great Oxford Htl Chicago
Savage S E 5 So Main Jamestown N Y
Scanlon George College Girls B R
Scarlet & Scarlet Toronto Can
Schach & McVeigh 745 Amsterdam N Y
Schack Dancing 208 B 14 N Y C
Schrode Billy New York Roof N Y
Scott & Wright 580 W 122 N Y
Sears Gladys 146 W 36 N Y
Schultz One String Lyric Dayton O
Semon Duo 1553 Broadway N Y
Senrab Billy & Mac Caro Mich
Sawyer Harry Clinton Mardi Gras Beauties B R
Seymour & Nestor 501 W 170 N Y
Sevengala Original Lebanon Pa
Shafer Clyde C 8321 Madison Pittsburgh
Shannons Four Saratoga Htl Chicago
Sharp & Sharp 209 E 13 N Y
Sheer & Burton 212 Woodward Av Detroit
Sherlock & Van Dille 514 W 150 N Y
Sherman & Rice 440 W 31 N Y
Shefels Male 1018 S Appleton Wis
Sherry Joseph V Spark's C R
Siddons & Earle 2515 So Adler Philadelphia
Sidman Sam Oh You Woman B R
Silva & Silva 26 Batton Rd New Bedford
Sinclair Margie 241 E 82 N Y
Sirigmo's Banda Roma 11 E 116 N Y
Simpson Cheridah 205 W 67 N Y C
Simpson Cora 718 N Maine Scranton
Six American Dancers Orpheum Salt Lake
Slater & Finch Trousdale Minstrels
Sloane Blanche 27 National San Francisco Cal
Smedley Ethel & Co Box 48 Fields Point Providence
Smirl & Keenan 438 W 104 N Y
Smith & Heagney 272 S 11 Newark
Smith Evans & Williams Pantages Vancouver B C
Smith & La Rose 210 W 20 N Y
Smith & Brown 1234 St John Toledo O
Smith Allen Orpheum Vancouver B C
Smith & McNamara 49 N Englewood Phila
Smiths Aerial Ringling Bros C R
Snyder & Buckley American N Y
Solar Willie Orpheum New Orleans
Somers & Law Box 24 Collingswood N J
Somers & Stokes Clearwater Lewislon Ida
Spencer Billy Tiger Lilies B R
Sperry & Dogs 8 W 7 Jamestown N Y
Spisel Bros & Co Poll's New Haven
Sprague & Dixon 200 W 43 N Y
Springer Jack 432 S 8 Louisville
Stadium Trio 223 Scott San Francisco
Stanton The 351 W 44 N Y
St Clair Anne 2910 Armour Chicago
St Clair Minnie 134 W 30 N Y
St Leon Family Luna Villa Coney Island N Y
Stafford Alice 213 W 85 N Y
Stafford & Stone Palace London Eng Indef
Stoddards Four 27 National Pk N Y
Stanhope Paul A 407 W 12 N Y
Stanley Vincent F Oh You Woman B R
Stanley & Watson 245 W 88 N Y
Stanley & Co Harry 1553 Broadway N Y
Starr & Goldin 126 W 115 N Y
Stead Walter 155 Prospect Cambridge
Stevens & Edwards 698 S Av N Y
Steger & Co Julius G O H Indianapolis
Stelbert Thomas Trio 531 Lenox Av N Y
Stepp Michinger & King Majestic Milwaukee
Stephenson Chas 2 Sumach Toronto
Stewart Cal 147 W 95 N Y
Stewart Harry M 165 Schaffer Brooklyn
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's Show B R
Stevens Paul 323 W 28 N Y
Stevens Kitty 132 Lincoln Chicago
Stevens Geo Dainty Duchess B R
Stirk & London 28 Hancock Brockton Mass
Stoddards The 817 Kirkpatrick Syracuse
Stone Wizard Circus Bklyn Budapest Aus
Stone Beth 111 W 104 N Y
Stuart Dorothy Htl St Paul N Y
Stuart J Francis 2448 Martin Phila
Stuart & Keeley 822 College Indianapolis
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Swan & Barnard 110 W 90 N Y
Swickards The 805 Bathurst Toronto Can
Sykes Dama Hotel Albany N Y
Sykes II Barnum & Bailey C R
Symphony Quartet 1025 26 Washington

T
Tambo Duo 40 Capitol Av Hartford Conn
Tangley Pearl 67 So Clark Chicago
Taneen & Claxton 1387 St Marks Av Brooklyn N Y
Tanneen Julius 252 W 76 N Y
Tasmanian Vandleman Troupe Gollmar Bros C R
Tasmanian Robt B Star Buffalo Indef
Taylor Fred Brigadiers B R
Taylor Cary E Casino Louisville Indef
Taylor Mae Roof Atlanta Ga
Teed & Lazell 4247 Lorain Cleveland

Telegraph Four 527 E 144 N Y
Temple Quartet Shea's Toronto
Templeton Robert L Moss & Stoll Tour London
Templeton Paul Francis 1428 16 Oakland
Ten Eycks The Delhi N Y
Terrill Frank & Freda Gem Conneaut O
Terry Twins Family Lafayette Ind
Thatcher Eva Box 129 Dennison O
Thardo Claude 33 W 68 N Y
The Quartette 1553 Broadway N Y
Thomas Norman 354 Manhattan N Y
Thompson Harry 112 Covert Brooklyn

Those Three Girls Ft Worth Tex
Thatt Texas Quartet Colonial Norfolk Va
Thatcher Fanny Dainty Duchess B R
Thompson Sisters 334 E 41 Chicago
Thornton George 305 Broome N Y
Thurston Adelaide Memphis Tenn 27 Little Rock
Tracy Julia Raymond Rexford Htl Boston
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Tracy & Carter 717 6 Av Seattle
Travers Belle Trocadero Phila indef
Trebort 466 Virginia St Paul
Tripp & Velling Ringling Bros C R
Troughadours Three Keith's Columbus O
Tunka Fay Cherry Blossoms B R
Turner Bert Richmond Ill Chicago
Tweedley John 242 W 43 N Y
Tyrell & Hunter 347 E 137 N Y

Urma Hetty 104 E 14 N Y
Usher Claude & Fannie Keith's Columbus O

Vaggies The Barnum & Bailey C R
Vagrants The Three 26 National San Francisco
Valadons Les 407 Thames Newport
Valdare & Varno Hagenbeck-Wallace O R
Van Bros 135 W 116 N Y
Van Billy Avenue Louisville
Van Chas & Fannie Orpheum Harrisburg Pa
Van Osten Eva Fashion Plates B R
Van Hoven O H Bldg Chicago
Van Eppes Jack Pueblo Col
Von Serley Sisters Fairmont W Va
Vardaman National Ill Chicago
Vardella Frank & Mina Lowell Mich
Vardon Perry & Wilbur 418 Strand W C London
Eng
Vaughan Dorothy Grand Portland Ore
Vedder Little Innocent Maids B R
Vedmaro Rena 749 Amsterdam N Y
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Vera Barrett & Co 5244 17th Av N E Seattle
Verdi Joe Bunch of Kids Co indef
Vasco 41a Acre Lane London Eng
Victorine Myrtle 222 Scott Frisco
Vincent Sisters 48 Centre New Rochelle
Vincent & Rose 820 Olive Indianapolis
Viola Otto & Bro 123 Montauk Av Brooklyn
Violetta Jolly 41 Leipsigter Berlin Ger
Virginia Florence Knickerbocker B R
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Wilson May Fashion Plates B R
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Wilson Joe & Co Majestic Charleston S C
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Witham & Luckie Antique Syracuse
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Wolford & Blogard 150 W Congress Chicago
Woodall Billy Arcade Durham N O indef
Woodhull Harry Ltd Lifters B R
Woodman Harry Ellis Nowlin Circus
Wood W 4 Bon Tons B R
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Wooley Mark Knickerbocker B R
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Worton Bessie 529 W 135 N Y
Wright Lillian & Boys 455 W 46 N Y
Wyckoff Fred Orpheum Reading Pa

Yalto Duo 229 W 59 N Y
Yamamoto Bros Winchester O
Yeoman George 4566 Gibson Av St Louis
Young De Witt & Sister Plaza N Y
Young E F 407 W 123 N Y
Young Ollie & April 58 Chautauque Av Colum-
bus O
Young Lena Arcade Durham N C indef
Young Myrtle Oh You Woman B R

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Paterson 27-29 N Y

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Century Girls 20-22 Luzerne Wilkes Barre 23-25
Gayety Scranton 27-29 Gayety Albany 30-2 Em-
pire Schenectady

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waukee

College Girls 20-22 Apollo Wheeling 23-25 Gayety
Columbus 27 Empire Toledo

Columbia Burlesquers Empire Toledo 27 Gayety
Detroit

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Empire Holyoke 27 Murray Hill N Y

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Cooper Irving
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Clifford Nat
Curtis B
Carmen Bernard
Cooper Lew
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Chandler Juliette (C)
Campbell & Barber
Cowieley Harry
Carmon Trio Cara
Coste Charlotte
Crane Frank H
Carmody Jack J
Carr Mr
Clifford Edith (C)
Orry Gilda M (C)

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Cassidy Mable (C)
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Cartmell Chas L
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Conklin Al
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Daly Viole
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Drew Lowell B (C)
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De Venie Reggie
Dreano Josh (S F)
Doyle Phil
Dayton Lewis (C)
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Denal Bros (C)
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Dunlap J J
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Driscoll Harry
Dickson Clara
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Drew Dorothy
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Eliason Rosa (C)
Emmy Carl
Ely William E (C)
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Foy Harry
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Norman Harry B (C)
Navarro Joseph
Norton Ned (C)
Onslow Billy
Overling Trio
O'Neill Andrew
O'Brien D
Oakley Francis
Opp Joe
O'Connell Ed
Piper Franco
Pleuro Luigi
Perry & Gannon
Phillips Bros
Phillips Goff
Perley L R
Peters Jack (C)
Palmer G L
Pietti Louis
Primrose Annette (C)
Parkhurst Mary
Probascio Irving
Palmer John F
Pitzkow Louis
Patterson R L (P)
Powers John (P)
Prestier Venetta
Primrose Anetta (C)
Quinlan Gertrude
Quentin Rene
Quinlan Dan
Reardon Georgia K
Reed Fred
Rogers Wilson
Both Tina
Rosen J C
Rohland Geo H
Rosa Billy
Rommel Ernest
Ritchie M
Ryan Geo W
Rice James
Raffo U
Rose Ed

Robinson Emily
Richmond Florence (C)
Rosa James B
Roeley Tom
Ressler Capt Nat
Richards Eleanor
Raiton Bert (C)
Reilly Jack
Russell Frank R
Rosen Ben (S F)
Somenleitner Gustav
Sargent Virginia
Swindell Archie
Simpsons The
Sully Dan
Sterling & Chapman
Seymour & Hill
Shay Harold
Sully Lou
Sloan Will H
Stanley Andrew J
Swor Bert
Swor John
Shard Claude (C)
Schleuter Hubert (C)
Sanna (C)
Sawyer & De Lina (C)
Stevens Leo
Shelaska Galloway
Sonora Eddy (C)
Sonora Clara
Sealer & George (C)
Seville & De (C)
Starbuck Lew (C)
Satchel Clarence
Scott John
Stewart Ed
Smythe Will H
Stewart Cal
Shaw Alex
Sol Dorista
Summers Claude
Smith Dick
Seymour Pete
Stubbfield Trio
Templeton Virginia
Tennis Trio
Tannehill Ed
Thomas & Hamilton (C)
Taylor Chas E
Trumbull Frances
Thomson Wm
Taylor Eva
Trovato Signor (C)
Terry & Lambert

Uhons, Mrs Carl
Viller Jack
Vander Wilmer L
Valois Harry (C)
Valrom Pete (C)
Voelette & Old
Wilber Ed D
Weston R W
Wilkinson Mrs O J
Wilfred & Lottie
Wollmevor Henry
Wartenberg Bros
Watson Jessie
Willard Chas D
Ward & Co Harry (C)
Wade Geo L
Wright Julia (C)
Wright & Proce (C)
Wright Harry (C)
Whitman Florence (C)
Worth Manny
Watson Billy W
Whitford Jack
Wren Lew (C)
Weston Frank
Woodford John
Ward Billie
Word William
Welch Tint (C)
Wright Julia
Walton Louise
Well Jene
Webber Fred (P)
Welch Ben
West Madeline
Williams Harry (C)
Whittier Robt
Woring Nellie
West Ford
Winters Bank
Ward Hap
West & Henry
Warren Anita
Ward Rob
Wilder Lucile
Welch George
Wild W C
Wilson Frank (S F)
Youngson William
Young James
Zammer Geo
Zink Adolph
Zarrow Ed
Zouke Jack
Zarrow Trio
Zollen Fred

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

VARIETY'S Chicago Office,
Chicago Opera House Block.

E. E. MEREDITH
JOHN J. O'CONNOR } Representatives.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).--Julius Stoger and his company, in "The Way to the Heart," headliner, hold the interest from the start to finish. Avery and Hart, colored, present a Williams and Walker kind of act. "The Devil and Tom Walker," an ideal vaudeville offering, adds strength to the bill. Ben Welch has made but little changes in his act since last seen in Chicago, but continues to be one of the laughing hits. The Juggling Normans, growing rather familiar in vaudeville, but measure up with other offerings of the kind. Mrs. Ben McAvoy sings some songs and retains one used last season. She is well liked. Vilmos Westony (New Acts). Una Clayton and Co. in "His Local Color," have an act which evidences Miss Clayton's ability, but is unconvincing and often sentimental to a point of silliness. Three Duball Brothers, wooden shoe dancing, and score. Sol Stone and Belle Stone (New Acts) complete the bill.

AMERICAN (W. T. Grover, mgr.; agent, direct). George Fuller Golden and Fred Karno's Comedy Company headline this week. It would be difficult to determine which is most popular with the audience. Maurice Levi's band is retained another week, and the "March of the United States" remains his big hit. Sam J. Curtis and Co. present a musical farce in which Mr. Curtis has the role of a fat school boy. E. Tim Faust is the school teacher, and Olive Brown, Elsie Gilbert and Beatrice de Reulle are other scholars. W. B. Whittle offers "9:00 P. M. at the White House," and has more characters than any generally offered by a ventriloquist, all well done. Estelle Wordette and Co. make them laugh. Mayme Gelrue sings some and dances much. The Bruno-Kramer Trio (acrobatic) closes the show.

EMPIRE (L. Herk, mgr.).--Jews Burns has a real good burlesque show in the "Empire Show." When the time comes to pick out the best show in the Wheel this one will have to be considered. The first part is called "A Night in a Ratnikeller," with Tom McEae as a "lick" waiter. McEae portrays the typical blick. Assisted by Azalea Fontaine, McEae offered a hornpipe dances early in the first part that took three encores. They also had their "version" of the "Apache Dance." This could be improved upon, or better still, dropped. Tom Nolan in an Irish part was very good. Nolan's Irishman could stand broadening for burlesque. Harry O'Neill is a fair Hebrew. Frank Wahnsley in a Dutch role was funny with out much to do. One of the best "straight" acts.

It is said that following the appearance of Simon and Gardner and Willard Simms and Co. in Paris, the ban will be raised on comedy talking sketches in the French capital. Within the memory of the oldest international booking agent there have not been half a dozen English-speaking sketches in Paris.

HARRY DEVINE AND BELLE WILLIAMS

One of the biggest hits in "One" that ever played the coast. Now on the Pantages Circuit. For other time see

BERT COOPER, 102 W. 38th St., New York City

PROBST

WHISTLER AND MIMIC.

AMERICAN MUSIC HALL, THIS WEEK.

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

"MAGNETIC AS A BATTERY ★ PRETTY AS A PICTURE."—Ashton Stevens, New York "Journal."

**LOVELY
LIVELY**

**Playing Orpheum
Circuit**

LILY LENA

OAKLAND "ENQUIRER," Monday Evening, Aug. 9, 1906—"Lily was the star again, the bright scintillating light which shed its rays in every part of the house, and she received an ovation—two of 'em. You can't get away from Miss Lena; fact is, you wouldn't try to, but that is by the way. The clever little comedienne had her audience with her in every song, and more than repeated her success of last week. Last night she introduced a new song hit, 'The Goo Goo Land,' and it was as good as her other numbers—suf oed. Lily could headline the Orpheum bill indefinitely, and Oaklanders will be sorry to lose her when she takes her bright smile and winning ways to other places."

GUY RAWSON

AND

FRANCES CLARE

Wish everyone to know that they are WORKING. Once again with the "Bon Tons."

DICK AND ALICE McAVOY

"Herald Square Jimmy"

King of the Newsboys.

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SAY!!

LISTEN!!

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The ORIGINAL Hotel Switchboard Girl.

UNITED TIME.

ALBERT SUTHERLAND, Manager

VELDE TRIO

In their European Equilibratic Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS. (The original, not a copy.) For Parks and Fairs address Miss Ethel Robinson, Western Vaudeville Association, Chicago. Permanent address, care VARIETY, Chicago Office.

3 Marvelous Molls

(1 Woman and 2 Men)
SENSATIONAL GYMNASTS (Original).

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CROSSMAN QUARTETTE
"THE BOYS THAT SING
AND PLAY."

FRED HAMILL AND HIS "BATHING BEAUTIES"

Featuring GLADYS FELDMAN, America's Prettiest Girl—LEOLA MANSFIELD, The World's Youngest Operatic Soprano and Clever LILLIAN STANTON

WM. MORRIS CIRCUIT

Time arranged by BERT COOPER



**ENOCH! THE COMEDY
MAN-FISH**

Keeps the people laughing throughout his act, which runs 15 minutes. My tank can be wheeled on and off the stage, can work in (two) only one minute to place; everything up-to-date. Enoch holds the world's record for staying under water—4 minutes 46 1-5 seconds. Funny jokes and sayings; all new. The Greatest Act of its kind on earth. Letters, care VARIETY, will always find me. Permanent address, 29 S. Presbyterian Ave., Atlantic City, N. J.

Special Scenery!

PRETTY GIRLS!

Beautiful Costumes!

PAULI and KENT

ANNOUNCE THEIR LATEST

"A NIGHT IN THE ORIENT"

CREATORS OF THE COMING CRAZE,

"The Dance of the Seraglio"

NEW!

NOVEL!!

PULSATING!!!

Address PAULI AND KENT, Saratoga Hotel, Chicago.

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ANNA

HANSON AND MILLER

"FEMALE FUNNISTS"

UNITED TIME.

Direction PAT CASEY.

JUST LON HASCALL

Jack Singer's "Behman Show."

COMEDIAN

VARIETY

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COMEDY BARS AND CRADLE.

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IN FACT
EVERYBODY LIKES IT.
THE NOVELTY AND CLEVERNESS
MAKES THEM LIKE IT.

G. HARRIS

BESSIE

ELDON AND CLIFTON

IN "HIS AWFUL NIGHTMARE"

When answering advertisements kindly mention VARIETY.

"One of the best comedy sketches seen on the vaudeville stage in Louisville for many a day is the headliner at the Riverview Park pavilion called 'His Awful Nightmare.' The principals are G. Harris Eldon and Miss Bessie Clifton. The latter has four changes of character, being, successively, a Japanese girl, a Dutch girl, a Spanish girl and 'herself.'—Louisville "Post."

"Eldon and Clifton, in presenting 'His Awful Nightmare,' are a bunch of fun that is worth while. Miss Clifton is exceedingly good in portraying the multiplicity of wives, and Harris Eldon 'dreams' nothing but mirth."—Chattanooga "News."

LONDON PRESS—"GENTLEMAN JIM IS A REVELATION"

JAMES J. CORBETT

After Triumphant Success at Dublin, Belfast and Manchester

is HEADLINER at the OXFORD, TIVOLI and TEN other LONDON MUSIC HALLS,
then Provincial Tour for Three Months

Sole Representative in Europe, PAUL MURRAY

WILLIAM MORRIS' OFFICE, WALTER HOUSE, STRAND, LONDON

seen in some time is Jack Ryno. Full of confidence and a good, loud voice, he made a great "feeder" to McBae. She Emerson as a Salvation Army Miss secured several laughs. The numbers are all catchy, the best in this part being "Good Luck Mary," led by Cora White. A male quartet, singing behind the scenes made it effective. Toward the close of the first part Russell Palmer, a female impersonator, offered a dance that looked like a mixture of a "coco," "Salome" and a "Turkey Trot." This hit didn't call for any applause until Palmer removed his wig. He offered a toe dance that caught on immediately, but spoiled it when he started to wiggle. The Fontaine Sisters opened the olio with a neat singing act. Ryno and Emerson followed with more singing. The act is neatly costumed and finished a hit. Rose and Ellis offered a new routine of work since last seen. Rose has some tricks in barrel jumping that are both sensational and good. The woman has improved considerably in clowning and there remains a small doubt as to "her" sex. A few more olio acts like the Garden City Trio wouldn't hurt burlesque any. Their comedy is good and the singing excellent. They were the real big hit of the olio and deserved to be. The burlesque finds Tom McBae as a half-tipped race track tout. The opening is worthy of mention, the chorus attired in jockey silks of different colors, making a very pretty picture. This part is full of good snappy laughs with McBae and Ryno working finely. Tom Nolan, in a rube part, kept his character for a number of laughs. The quartet business with McBae, Ryno, and Jas. O'Neill helped a lot. The burlesque is perfect for comedy, which is most important, the numbers offering a chance for improvement. The costumes are well selected and look very good. "The Empire" is a good burlesque show, clean all through, with plenty of comedy, and as for singing, will equal the best.

O'CONNOR.

FOLLY (J. Fennessy, mgr.).—"Morning, Noon and Night," at the Folly this week with one principal woman and two comedians. Teddy Burns is the one live wire in the show. With Teddy out, "Morning, Noon and Night" would be mostly "Night." Sid Braham handles a Hebrew part but fails short. Virginia Ware easily makes good in what she has to do, not much. The show is in four scenes, the first Ellis Island, New York. This is the scene used to open the show with when "Morning, Noon and Night" took its brief trip in the legitimate houses. The second scene is set for rehearsal in which the orchestra leader has most of the comedy. The third and best of all is a club interior. Here Burns represents the good fellow gone broke. The last scene is an Egyptian Palace, Coney Island. From the closing of the first scene to the opening of the last the choristers do not appear. The costuming is poor all through, and the numbers bad. Some of the comedy dates away back. "Money changing," also introduced, doesn't help any. The Minstrel Four offered a good singing act immediately after the close of the first part. The boys are good singers, but with a poor and old selection of songs. "Morning, Noon and Night" is weak in all departments at present, for everything is up to Burns. It needs comedians, wardrobe and comedy.

O'CONNOR.

"STAR" (T. J. Carmody, mgr.; agent, W. V. A.).—Stella Morrisini and her dogs and ponies, popular headline. The act still moves slowly. "The Italian Ballet" swings around the circle of Kohl & Castle houses, and is here this week. It does not appear to be so popular with Milwaukee Avenue audiences as at other houses. Jarrow, the magician, made good with an audience a little told at the opening of his act Monday night. When he pitched a lemon in the audience for examination, a spectator cut it open with his knife, interfering with the progress of the performance for a minute. Jarrow has appeared at the Star previously and that he takes money from the house must have been remembered. Eleanor Hatch, in a straight singing number, performs creditably, though she was not appreciated. Count De Buts and Fossel, fair; Van Avery, black-face comedian, fair; Asher Samuels, "song" boaster, completes the bill. E. E. M. "ITALIA" (Thomas Murray, mgr.; agent, Charles H. Bourtrick).—Eldon and Clifton present their comedy sketch, "His Awful Nightmare," well liked. Eddie Gray and Co. offer a good sketch. The Otto Feichtl Quintet, fair. Hettie Uрман, character songs, and ill. songs, complete the bill. Both the Eldon and Clifton acts and the Eddie Gray act deal with dreams, and Miss Clifton and Miss Urma appear as Dutch girls, while the Quintet is similar. In spite of this the show is pleasing. Hereafter no Sunday night shows will be given at the Thalia, but matinees will continue. The management has arranged for societies to have the theatre Sunday evenings. Prices were advanced this week and business holds up. HAYMARKET (William Newkirk, mgr.; agent, W. V. A.).—Margaret Moffatt and Co., in "Awake at the Switch"; Mort De Wolf and "Pony Girl Ballet"; Jones and Deesley; West and Van Sicklin; Neuss and Eldred; Al Leonhardt; Clandius and Scarlet, and Ipha Dahl.

Allen Doone, the Irish comedian, is in Australia presenting "Sweet County Kerry" at the Bijou, in Melbourne, for a run.

Cliff Dean is rehearsing a new act, "A Chance for Three," in which he will be assisted by Margie Dean and Walter Mack.

Harry Fox has signed with Cohan and Harris for next season and will graduate from vaudeville to musical comedy.

Cartmell and Harris were to have opened at American last week, but their trunks failed to arrive from Winnipeg. Many acts making the jump from Winnipeg to Chicago are annoyed by baggage failing to arrive.

At the offices of the White Rats of America at 112 Fifth Avenue, it is given out that Bobby Gaylor, Chicago representative, would like to hear from Felix Lucier, Franklyn R. Colby, Charles E. Clark, Jack Golden, W. J. Lauger, Mike Morris, Theo. H. Murphree, J. C. Roche, F. Sidonia, Fred Waddell, Jack Reklaw, N. R. Boswell, George Lawson and Edwin D. Wilber.

Armstrong and Verne left Chicago this week for San Francisco, and after playing three or

four weeks on the Pacific Coast will go to Australia.

Lee Mack has changed his plans and instead of giving his new vaudeville act, "The Rose and the Thorn," an immediate production, will open with H. B. Whitaker's "A Country Kid" company Sept. 18, playing the leading comedy role and directing the stage. Frances Rigler will also be with the company.

Grace Cummings and Co. have thirty weeks booked over the W. V. A. and Inter State time.

Paulus and Charles A. Nelson (late of Lasky's Seven Hoboes) are working on a new act which will have a showing in a short time. The book is by David Wolf and Arthur Weinberg, authors of "The Girl in the Grandstand."

The Lyric Theatre, at Duquesne, Pa., opened this week, playing four acts.

The Essex Theatre (Bilharts & Lewis, mgrs.) will reopen next week, playing three acts and changing the bill twice a week.

The Inter-State Circuit placed its first show in the Orpheum at Tampa, Fla., this week with the Musical La Moines as the feature act. This is the third tour of the Inter-State time made by the Musical La Moines.

"A. M. Zinn's Famous Dancing Girls" is a new act which is appearing at the Unique in Des Moines this week, being booked by Paul Goudron for Sullivan-Conscience.

F. M. Barnes was slightly injured Saturday, being struck by an automobile.

Edward Marsh, of the Independent Booking Office, will get two weeks vacation soon, it being the first rest he has had in two years.

The Logan Square Amusement Co. has closed a successful season. Walter Meakin announces the company will shortly commence work on a new theatre to be built in the vicinity of the park, to be ready to open next May. A. E. Meyers will handle the bookings.

Rosale Muckenfuss has secured for the Inter-State Circuit the booking of the Major Theatre, Lexington, Ky.

Mike Helm, owner of Electric Park, Kansas City, is on his way to New York to consult regarding next season's booking.

The La Villias Girls have been booked solid over the Western Vaudeville Association time by A. E. Meyers.

A. E. Meyers has also issued contracts for the Orpheum Circuit to Alhurbins and Aitna, Dancing Hamills and Eddie Rose.

Mary Ann Brown is having a new act written for her by Lagoria Peree. A. E. Meyers will handle the booking.

The Grand opens 18, booked by A. E. Meyers.

R. R. Clarke, former night city editor of the Inter Ocean, will go in advance of "Going Some" when it leaves the Garrick Theatre for a road tour.

Musical comedies traveling out of Chicago are meeting with good business on the road with the possible exception of those making one-night stands in the south, where the warm weather is thought to be the cause of the ordinary business reported.

Thomas and Pryn are at the Criterion this week. Earle Reynolds and Nellie Donegan are on the same bill. Thomas and Pryn close their act with back and wing dancing on roller skates, causing the two acts to conflict.

Mrs. Harry Fields, of the "Yap Center Girls" (vaudeville act) is still at the Saratoga Hotel. On account of her illness the act had to close the second day of the season.

"Brick" Monroe, of Davenport, was here this week and announces that the opening of the Family in that city Monday was very successful.

George Van, of Van's Minstrels, is engaged to be married to a Lafayette, Ind., belle, and every time the act has a lay-off he jumps to that point no matter where, or how much railroading is necessary. Jake Sternad is kept busy trying to find Van when business communications are necessary. Van has purchased the ring and the wedding is expected to take place shortly.

The Terry Twins are appearing on the W. V. A. time, having made a change in their plans at the last moment.

Bunchu and Alger have decided to make a tour of the Pantages Circuit and left Chicago for Calgary, Can., where they open.

Errett Bigelow and wife tried out a new comedy sketch, "Yaps," at the Virginia last Thursday night.

Irving B. Lee has returned from Boston, where he accompanied the "Star and Garter Show," and assisted in giving it finishing touches.

The new Erie, on North Clark and Erie Sts., opened. Admission 10 cents. It is a pretty theatre, but the acoustics are bad. The Froese Trio and the Bennett Sisters were the features of the opening bill. Three pieces constitute the orchestra.

Rome and Ferguson appeared at the Haymarket last week, their first local vaudeville engagement in some time. They were to have played the Criterion this week, but Miss Ferguson had the misfortune to get a piece of glass in her eye and was forced to go to the hospital. Hawley and Vida, comedy wire act, have their place this week.

The Adams Bros. will resume their vaudeville engagements in about two weeks. Fred Adams

MAUD LAMBERT'S KNOCK-OUT "HIT" "GEE! BUT THERE'S CLASS TO A GIRL LIKE YOU"

ASK ANYBODY 'BOUT THIS SONG—WE MAY BE PREJUDICED!!!

Wire or Write for Prof. Copies to WILL ROSSITER, The Chicago Publisher, 152 Lake St., Chicago

The Great Lester

ORPHEUM, BROOKLYN,
THIS WEEK (SEPT. 13)
ALHAMBRA, NEW YORK,
NEXT WEEK (SEPT. 20)

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

FRED KARNO'S Comedians**"Night in an English Music Hall"****"Night in Slums of London"**

WEEKS SEPT. 13 AND 20, AMERICAN MUSIC HALL, CHICAGO

WILLA HOLT WAKEFIELD

WILLIAM MORRIS CIRCUIT.

Personal direction, B. A. MYERS.

BESSIE WYNN

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HILL, CHERRY AND HILL

America's Greatest Sensational Comedy Cyolists.

PERCY WILLIAMS' CIRCUIT.

MANAGEMENT:

MAX HART

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TOUHEY

(FORMERLY BURKE AND TOUHEY)

In a Comedy Sketch, featuring Pat Touhey's Irish Bag Pipe Solos and May Touhey's Irish Reel and Jig Dancing. Permanent address—EAST HADDAM, CONN.

TERRY TWINS

PLAYING W. V. A. TIME. ASK ABOUT US.

SWEET SINGING AND YODELING — NEAT GERMAN IMPERSONATION.

MARK AND LAURA DAVIS

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"HANS, THE GROCERY BOY"

Special Scenery and Effects.

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NOTICE**SIEBERT AND STRAUSS**

Those two Jolly Dutchmen in their own Original Fugilistic Satire.

"After the Fight"

It's a knock out, an act that will pull any bill through. Always brings the house down. So different from the rest. Decidedly away from all others. WE ORIGINATE, we do not imitate. Our act is neat and refined. We can change. Our best ad. is we are always busy. Ask any Manager. Engaged for Ringling Bros. Circus.

ARCHIE LEVY AMUSEMENT CO., Agent. Address Archie Levy Amusement Co., 1643 Fillmore St., care VARIETY, 2064 Sutter St., San Francisco.

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Acrobatic Fantomimists.

PLAYING THE MORRIS TIME.

No, we didn't discover the North Pole, but we discovered an original act.

Make 'Em Laugh Anywhere!

Of myself I hate to speak
But I'm at St. Louis this week.
If you see me at the Grand
Don't be stingy—give me a hand.

A Magic Act Extraordinary!

VAN HOVEN

Indescribable Comedy!

North pole hunters bear in mind
In midst of Peary's fury
Van Hoven must be shown—you'll find
This week he's in Missouri.

Something Very Unusual!

AL RAYNO'S FAMOUS BULL DOGS UNITED TIME

When answering advertisements kindly mention VARIETY.

FRANKLIN CHASE

SAID IN
THE SYRACUSE "JOURNAL"

"If anyone has asked the question whether there has been a move upward in vaudeville, the one who answers that can reply by pointing out 'L'AMOUR DE L'ARTIST'."

Under the Direction of MARK A. LUESCHER.

DAZIE**LOUISE DRESSER**

IN VAUDEVILLE

Selected as a feature of the bill which opens the new home of the Inter-State Circuit at Tampa, Fla., this week.

ORPHEUM THEATER**MUSICAL La MOINES GREAT!**

BEST OF ALL MUSICAL ACTS

Musical La Moines

Scoring the same hit hit registered at other points! Mr. La Moines' violin solo taking encore after encore! The novelty of the act is the talk of the South!

Booked Solid Until March, 1910

"THERE'S A REASON"

TEMPORARY ADDRESS

Care VARIETY, Chicago

BERT AND LOTTIE WALTON

"Bert and Lottie Walton are a hard working and sweet little couple. Miss Walton particularly looked lovely."—"ZIT."

"Lottie Walton is an expert hard shoe dancer and on skates as well. Bert is a good tumbler and does falls all his own. The act caught the funny side of the house, delaying card No. 2."—"SIME."

This week, Orpheum, Brooklyn
Week Sept. 13, Greenpoint, Brooklyn

GEORGIA CUNNINGHAMAcknowledged as the Piquant, Vivacious Comedienne. **"IN VAUDEVILLE!"**

Address all communications care United Booking Office.

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SAMPSON AND DOUGLAS

IN THEIR ORIGINAL COMEDY OFFERING. SUCCESS EVERYWHERE.
PLAYING PANTAGES' CIRCUIT.

With a LEAP and BOUND it has JUMPED up to the TOP!

"MY LITTLE KANGAROO"

KENDIS AND PALEY'S EXTRAORDINARY ANTIPODIAN NOVELTY SONG HIT

THE ONE AND ONLY! NOTHING LIKE IT FOR "SINGLES," "DOUBLES," QUARTETTES OR DANCING ACTS! AN ENCORE GETTER FOR ALL!

"SHAPIRO" Music Publisher, Corner Broadway and 39th St., New York | **CHICAGO, Grand Op. House Building** | **CALL, WRITE OR WIRE SLIDES FOR COPIES & ORCH.**

has been laid up since Easter with a broken knee cap.

The change in the contract secured by Judge George A. Trude for the W. V. A., refers to traveling time for acts which secure consecutive bookings.

SAN FRANCISCO

VARIETY'S Western Office,
2004 Sutter St.

By **LESTER FOUNTAIN.**

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 5: Capacity business continues. "At the Country Club," headliner, comedy, went big; songs and set received nice reception, closed weak. Arlington Fonn, hold over another week. Sig. Luciano Lucca, novelty singing, went big. Gardner and Revere, in "Real Variety," well received. A little rough stuff could easily be cut. The act was somewhat away from others of its kind, and therefore enjoyed. Among the holdovers Myanna and McIntyre carried off the honors of entire program. Hayes and Johnson still hold their own, but the "Buster Brown" duet still fails to connect. Cunningham and Marlon went well opening bill. Rose Royal and her posing horse, "Chesterfield," passed nicely for their second week.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.:

W. P. Reese).—Program averages well as a whole, attendance shows slight increase over previous week. Rolfe opened with very ordinary leg-dramat. Carrying his own assistant would be an improvement. La Mase Bros., in knockabout acrobatics, worked too much for comedy, comedian doing greater part of work. Mondane Phillips passed nicely with a number of clever singing specialties. Emily and Jessie Dodd and Co. presented "Dutton's Claim," a melodramatic composition, the scene of which is laid in the gold-fields of Nevada. The setting was very appropriate and the characters well handled, holding the audience throughout and closing strong. Tom Bateman, well received, with some singing and clever rope skipping. Harvard and Cornell, in "The Actress and the Dude," contributed some good singing, which scored some good hands, but the finale is too abrupt. The act needs considerable padding and a different finish. Hugh Lloyd received numerous hands for some neat work on the tight rope.

AMERICAN (Abe Cohen, mgr.; agent, S.-C.; W. P. Reese).—Judging from the attendance that greeted the opening performances at the American, Monday, the change vaudeville has jumped into favor. Turn away attendance was in full force and complete satisfaction appeared to prevail on both sides. While the acts for the most part have appeared here before, and at that recently, they nevertheless all received a warm reception. Josh Dreano opened with a line of, for the most part, old stuff, passing nicely. The Stanley Edwards Co., in poses in marble from life, received a generous hand on each subject. The act runs a great deal smoother than when last seen in this city, and showed a decided improvement. Fay Carranza scored a triumph with a number of classy vocal selections. Her rendering of "Cavatina" from the "Barber of Seville," brought down the house and called for repeated encores. Mr. and Mrs. Jack Colden, in a farce offering, were continually interrupted with bursts of laughter. Jere Sanford in jeans and jumper, yodeled the performance to a standstill. Carter, the Mysterious, made a favorable impression from the start, and together with his mystifying cleverness and amusing and entertaining patter held interested attention, closing strong.

EMPIRE (W. M. Tiffany, mgr.; agent, W. S.; O. S. Burns).—This week's roster falls short of a fair average. Martin Bros. passed nicely with a number of well chosen overture selections on xylophones. Harvey and Lea lost little time running into their parodies, which are the life savers of the act, calling for repeated encores. Gladys Middleton, singing comedienne, exceptionally inaudible in her opening songs. Her "song-boasting" efforts met with big success, but were overly holstered. The gallery does not contain the entire audience. The changes of costume were rapid and clever. The Goyt Trio, well received, two acrobatic dogs being principal feature of act. Mary Hampton and Co., in "The Melodrama," had the audience in a quagmire as to what it was all about. After they got on, the act went nicely. Miss Hampton held rapt attention both in her serious and comedy work. Jos. Clark marred the performance by giving too much the appearance of acting and loss of naturalness. Miss Clark is evidently a hard student. The Bonsett troupe of acrobats proved a strong closing card.

WIGWAM (Sam Harris, mgr.; agent, S.-C.; W. P. Reese).—An exceptionally strong bill holds forth this week. Opened by Doblado's Sheep and Pigs. The comedy is exuberant, taken care of by Doblado and a couple of pigs. The act as a whole went big. J. Warren Keene and Co., in sleight of hand, well received. Klein, Ott Bros. and Nickerson got by nicely with musical offering. J. K. Emmett and Co., in "Artie's Dream," closed strong with Mr. Emmett's singing. Les Floetz Larellas, contortionists and equilibrists, fair. Alfred K. Hall carried off honors with his electric dancing and comedy patter. Airy York, billed as extra feature, sings a number of songs, each one worse than the preceding for suggestiveness, going well with the gallery. Motion pictures good.

STAR (Alex Kelsner, mgr.; agent, direct).—Sam Holloworth, Dias and Roderiquez, Grant Menlo, the Two Vons, the Arnold Duo, Clyde Woodward.

PORTOLA (Alburn & Leahy, mgrs.; agent, Bert Levey).—Seymour Twiss, Frametta Gilbert Haight, Dean and Co., Moscow Troupe, Princess Wlademaroff, Chas. Sanders.

GRAND (Alburn & Leahy, mgrs.; agent, Bert Levey).—Brewer and Bell, sketch; Leo St. Elmo, musical act.

HOBA PARK (Oakland).—Closes Oct. 3 for the season, reopening Easter Sunday. The Auxiliary State Fair will be the closing attraction.

NEW CHUTES (San Francisco, Cal.). A new

nickelodeon with a seating capacity of 400 will be completed within the next ten days as an indoor amusement until the new theatre is completed in December. The Sam Lella Trio, comedy bar acrobats, opened at the Chutes 12.

Doblado, presenting his trained sheep in vaudeville, had the misfortune to lose two of his best ones last week.

Klein, Ott Bros. and Nickerson departed for New York 12.

William Balfour, appearing in "Dutton's Claim," at the National this week is nursing a broken shoulder which he sustained while trying to buy a cigar. Before leaving Spokane he ran in to get a cigar. The train started in the meantime. While endeavoring to get aboard he was thrown, but saved the cigar.

A colored woman and her escort in the audience of the Pantages' Empire, Sunday evening were detected in the act of purloining the plumage from numerous peach-baskets in their vicinity. They were arrested.

Blossom Seely opened in a new act in "one" at the Wigwam 12.

The Orpheum stage hands ball team were defeated by the Empire and Alcazar team 21 to 6 last Friday. The sensation of the game was supplied by Geo. Anger, the giant (not of "the Giants") when he scored one hit and fell half way to first, but reaching out he touched safe, receiving a tremendous ovation for the play.

Nat Fields since his arrival last week, has been

busily engaged in renewing old acquaintances and separating himself from the long green. Nat opens at the Central Theatre, Sunday, in "Whirligig."

No definite date has been set for the reopening of Fisher's Theatre with musical comedy attractions.

Bert Levey is now booking the Farragut, Vallejo.

Vandeville is being served with refreshments at the majority of the cafes in town, and quite a number of singing acts are now filling in time warbling lullabies to midnight merry-makers.

Ringling Bros. opened here 9. The big top and side shows were filled to their capacity.

The National is flying high with advertising this week, sending up kites with banners attached. Wednesday afternoon one became entangled in the electric wires in front of the Empire and blew out the lights in that house. The Empire management accused the National people of trying to stop the performance and for a while a terrible crisis was expected. The National management claimed it was an accident and after a trip to the corner, the affair was amicably settled.

The Orpheum Theatre is defendant in a damage suit which was brought against them this week for the loss of a purse which the plaintiff claims was taken by one of the ushers of the house. During the performance a woman fainted and was taken from the audience, an usher returning for her wraps, etc. The plaintiff who occupied the adjoining seat claims her purse was taken at

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DISCOVERED! In our New Mammoth Double Eb Contra Bass Saxophone, Absolutely the Biggest, Deepest, Mellowest and Most Powerful tone of any instrument in the World. The tone in this instrument is as powerful as the roar of a lion. It actually makes the walls and seats tremble.



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"The Venetian Street Musicians" have been the feature attraction at my house this week and have filled the position with great credit and satisfaction to myself and patrons. Their act is of a neat and refined nature and one of the best in my experience to play. They have proven a big feature and repeated encores and curtains greeted their efforts at every performance. I cannot recommend the act too highly, both as regards talent and deportment. (Signed)

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THE CLEVER SINGING GIRL
THE PRETTY DANCING GIRL

THE BIG HEADLINE
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THE REAL ITALIAN WITH
THE REAL GOLD HARP

KEENEY'S, BROOKLYN, NEXT WEEK (Sept. 20)

the same time, but did not notice its disappearance until some time later. She claims to have witnesses who saw the usher include the bag with the wraps he carried away.

DENVER

By CHARLES S. JACOBS.

Office Pantages' Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.).—Week 6: Utopia's Napees, featured, singing act; Maxine Models, some original poses, pleased and appealed; Lancelotti-Lucier Co., comedy sketch, seen here every season; Fatsy Doyle, first time here, scored with his drill comedy; Lorde and Tilly, gymnasts, good; Keno-Walsh and Melrose, acrobats, revolving arch finish caught the audience; Moffett and Clare, s. and d., exceptionally good.

PANTAGES' (W. J. Timmons, mgr.).—Week 4: Thy's Lee and Co., "Commencement Days," good; Herbert O'Connor Co., dramatic comedy sketch, "Midnight Guest," well enacted, fitted nicely for Labor Day week; Kimball and Donovan, banjo players, hit; Lacy Sampson and Mabel Douglas, singing, comedy and dancing, novel; West and Long, comedy singing act, did nicely; DeChantal Sisters, straight singing act, good.

NOTES.—W. J. Timmons, long connected with Pantages, is now resident manager here.—The Cafe Mozart, White Rats headquarters, has installed a Hawaiian Quintet.—Tullerlee and White City will continue open Saturday and Sunday, weather permitting. C. L. Coe, Pantages' Circuit gen. mgr., left for St. Joe to look over the local conditions there.—Harry Beaumont left last Monday to take the management of the St. Joe Pantages', with the well wishes of a host of friends that he made while here.

BOSTON

By ERNEST L. WAITT.

AMERICAN (Lindsay Morrison, mgr.; agent, William Morris).—Rowany Opera Co., headlined; Herbert Lloyd, featured; both big applause getters; Cameron and Gaylord, good fun; Morrow and Schellberg, good songs, novel finish; Royal Musical Five, fine act, well staged; Armstrong and Ashton, good dancing, unusually good mimicry; Friend and Downing, the Hurleys, excellent; Dilla Templeton, contortions, out of ordinary.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—"Peter," headlined, newspapers crazy over him, audience same; "The Suffragettes," new sketch with popular local cast, very laughable; Ray Cox, "Swat Milligan," dandy novel comedy baseball sketch; Temple Quartet; Louis Simon and Grace Gardner, familiar but still funny sketches; Alf Grant, monolog; Newhof and Phelps; Wentworth, Vesta and Teddy, acrobatic comedy, and good.

HOWARD (Jay Hunt, mgr.; agent, direct).—"Big Review," with Clem Bevin, Frankie Heath, featured. The Yvonne, novel musical; Bordley Minstrels; Mildred, singer; Kit Karson, comedy sharpshooter; Whitney and Young; Joe Carey; Eastman and Marx; Harry Newman.

COLUMBIA (H. N. Farren, mgr.).—Tom Devere's show, "Watermelon Trust"; Gibson and Ranney Wilbur Held; The Rays.

GAITY (Geo. H. Batchelder, mgr.).—"Marathon Girls."

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—A good average of speed to this week's bill, the show being well balanced after the Monday shifting and with the comedy acts placed to advantage brought the average up to a high standard. Nat Willis handed over the big laughing hit with his new "Hortense" talk. Ida Fuller was back again with her spectacular effects. Her efforts were received with warm recognition. The Melnotte Sisters and Clay Smith met with w.m. favor. There is room for a snappier song near the opening of the act, the last half moving much the faster. Fred Ray's Players presented "Noblest Roman of Them All," a laugh winner. The Four Baltas put a good finish to the show. No clearer, showier number in the acrobatic line has been seen here. The Vivians gave an interesting display of marksmanship with rifle and revolver. The free use of the rifle by the man gives the impression that there is some trick used. The woman should not sing. In the opening position the Havelocks did nicely with a novel juggling act. An attempt for a finish in "one" was worth nothing and should be dropped. Lasky's "At the Waldorf" held over. The setting and dressing are its best points.

LUBIN'S PALACE (Isador Schwartz, mgr.; agent, William Morris).—Principal among the good turns was the singing and talking act of the Cottons. The woman feeds well and does a little singing, but it is the man's handling of a line of witty patter which carried the act through to a substantial hit. He has some baseball talk which drew steady laughs. A little girl is introduced and adds a laugh with a cute bit, but her exit is a bad start for a child. Talbot and Manson form a new "later act." Both girls are young, and with experience along the line they have selected should get along nicely. Seen under unfavorable conditions they went through well. Care is needed in handling the routine so that the changes do not sap all their breath, needed for singing. The songs fit in well, the weak one being the "Ghost" number, which could be readily replaced. This also goes for the "Yama" costume used for this number. The girls are pretty and make a nice appearance, a big help in any act. What they may learn on the small time should fit them for more important places before long.

The Atlantic Quartet offered a straight singing turn which pleased. Harry Gordon met with fair results with character impersonation. His Hebrew was a mixture of many, and his German a weak stab at Cliff Gordon's political speech-making. Daley and Allen also tried singing and dancing, the woman contributing only a little either way, and most in her dancing. The man is a pleasing vocalist. It is a neat looking act but needs rearranging. Charles English raised some talk with his dancing, both of light merit, ending with some foolish stepping which might have been meant for comedy. George H. Foster offered a few simple hand-balancing feats. Knapp, Payton and Lisette made good with some comedy acrobatics, one of the trio showing some clean-cut straight door tumbling. The Bradfords, colored, did fairly with singing and dancing. Usual pictures.

TROCADERO (Charles Cromwell, mgr.).—When the best that six men, who are supposed to inject comedy into a burlesque show, can do is to handle women's wearing apparel in the most daring fashion that has been exhibited in any show seen in this city, it is plain that the management is not among the class trying to place burlesque on a higher plane and leaves ample room for doubt as to the ability of the comedians to make good with legitimate material. This is the principal mark of demerit against the show given by the "New Century Girls" this week. The first part has little to it that is worthy of close criticism. There seems to have been no limit set for the distance the men are allowed to go to gain laughs, but despite the efforts of the principals, there was little evidence that even the vulgarity had the desired results. The first part is styled "The Ladies' Suffragist Club," written, so the program announces, by Sam Rice. The idea adopted could be made useful had the right sort of material for comedy purposes been used, but in its present shape it is nothing more than a lot of old stuff elaborated on and worked out in the roughest kind of methods. There was just one bright spot in the piece and this was the work of May Belle, who led the anti-suffragettes. Miss Belle made Tom usual good appearance, wearing some pretty clothes and wearing them well and she got away nicely with a couple of numbers. Pearl Light handled the women's rights leader cleverly and there were a couple of the chorus girls who played parts. None stood out as they should have, however, and much good was wasted. John McCabe, Tom Barrett and Charles Saunders formed the principal comedy trio, with McCabe leading in most of the rot supposed to be funny. Jimmy Purvis, who was later identified as "the Irish tenor," with illustrated songs, led a number well and played a "sassy" inoffensively. Abe Goldman was also out for a comedy part. There was a liberal sprinkling of numbers, showing nothing out of the ordinary. The one best bet for the chorus in the numbers is a bobbing movement which looks as if the girls were tickling their knees. Goldman opened the olio. He sings a couple of songs and

recites a pathetic story for a finish. Barrett and Belle have a sketch called "Dooly's Tavern," not nearly so good as their former offering. Early and Light also have a sketch they call "On the Water Wagon." Some talk is cleverly written but there is a poor finish. Archer and Crocker close the olio with some comedy acrobatics. The straight man is a clever tumbler. "Beans," a burlesque in use last season, was used for the third section of the show. The comedians cleaned up pretty well for this and as a result there were no laughs coming their way. The plot, of light texture, played itself, and the action was helped by several musical numbers. "The New Century Girls" may cause some talk, but it will not be to the credit of the show, and if they ever pull that masquerading scene in a house where the manager is in any way particular, there is going to be a bad report sent in.

LIBERTY (W. M. Taylor, mgr.).—Tom Gillen, Burnham and Greenwood, Charles and Sadie McDonald, Sanford and White, Signor Caldera, pictures.

PARK (Thos. Dougherty, mgr.).—Harry Batchelor and Co., Hancock and Griffin, Jennie Conwell and her Kiddies; Zeda, York Comedy Four, pictures.

CASINO (Ellas & Koenig, mgrs.).—"Mardi Gras Beauties."

GAYETY (Eddie Shayne, mgr.).—"Elsie Rounders."

BIJOU (O. M. Ballouf, mgr.).—"Tiger Lilies."

BAYONNE, N. J.

BIJOU (Fiber & Shea, mgrs.; B. B. Howard, res. mgrs.; agent, Bijou Circuit, ngt.; rehearsal 1 p. m.).—Sept. 9-10-11, Adolph Ringling, trapeze artist, opened; Laddell and Belmont, in a. and d., good; Shepard and Ward, monolog and songs, did nicely; Heideberg Four, singers, very good; Louis Chavaler and Co., "The Lucky Star," good sketch, well liked.—BAYONNE OPERA HOUSE (Al H. Woods, mgr.; W. Miller, res. mgr.; agent, I. B. O.; rehearsal 10).—Sept. 11: "The American Idea" played to a fair house matinee and evening for one day only. Trilzie Friganza, in the title role, was well liked.

HARTFORD, CONN.

POLIS (George S. Hankscomb, mgr.; agent, U. B. O.; Monday rehearsal 10).—Mabel Hite and Mike Donlin, headlined. Mike made two hits a day. Big reception. Little Amy Butler and male quartet, solid hit; Gardner and Vincent, good; El Coto, xylophonist, clever; Dynes and Dynes, fair; Three Ernests, triple bar, good; Halligan and Ward, good, following Hayas and Wynn.—SCENIC (Harry C. Young, mgr.; agent direct; Monday rehearsal 9).—Bugler Mays, good musician; Appleby, banjo, good; Martino, head balancer, fair; Katherine Ryan, ill. songs, usual hit; m. p. NICKEL (Charles Woodyard, mgr.).—Continues m. p.; ill. songs.—NOTES.—Hartford baseball team, pennant winners, tendered a

THE MUSICAL COMEDIAN

EDWIN LATTELL

IN TORONTO, WILLIAM MORRIS' MAJESTIC MUSIC HALL, WEEK SEPT. 13, 1909

"THE DAILY STAR," Toronto, Sept. 14th, '09.

Hackett at the Majestic.

"As a certain blackface comedian at the Majestic Music Hall remarked last week, 'there are two of 'em here this week'—James K. Hackett and Ed. Latell. The former a great dramatic actor, the latter a finished music hall artist."

"I've just discovered the North Pole," pronounced Ed. Latell, who styles himself a musical blackface monologist, and the audience laughs.

"Yes, I'm the third," he continues. "There was Cook, then Peary, and now me," and the crowd laughs harder.

"You don't believe me, eh?" asks Ed. "Well, you don't believe the other two either, so what's the difference?"

"And the audience roars."

"Besides talking, Ed. has a number of novel ways of making music."

THE TORONTO "WORLD," Sept. 14, '09.

"The musical minstrel monologist, Ed. Latell, with whimsical drollery and rare skill as an instrumentalist, chased away what might have been natural impatience for the stellar feature, Mr. Hackett's appearance."

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Care GOTTSCALK and ALPENTE

21 E. 20th St. N. Y. City

Management **WM. MORRIS**

AMERICAN MUSIC HALL NEW YORK

"THE EVENING TELEGRAM," Toronto, Sept. 14, '09.

"Ed. Latell is a merry blackface gentleman, who has seized the Peary-Cook controversy as a timely opportunity to get some 'hot ones' off on the North Pole."

"THE NEWS," Toronto, Sept. 14, '09.

"I am just back from the North Pole," says Edward Latell, a monologist at the Majestic this week, as he peers over the footlights at a giggling audience. "Yes, I am just down from the North Pole. First there was Cook, then Peary, then me. (Laughter.) What's that? You don't seem to believe me! Well, you don't believe either of the other fellows, so what is the difference?" (Laughter.)

Besides Latell, who has the brightest and most pleasing act on the bill, Mr. James K. Hackett is seen in a playlet, called "The Bishop's Candlesticks."

EDDIE DE NOYER AND THE DAINTY DANIE GIRLS

Will appear in their NEW ACT at K.-P.'s FIFTH AVE. THEATRE, New York City SUNDAY AFTERNOON, AND NIGHT, SEPT. 19.

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WHALEN & MARTELL'S
BIG SHOW
"The Kentucky Belles"

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FRANK GRAHAM and EDITH RANDALL
In a Comedy Dramatic Playlet,
"A GAY OLD BOY."

WILL-DEERY and FRANCIS-Ollie
Comedy Skit,
"THE WISE RUBE."

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In the "EGYPTIAN SUN DANCE."

JOE OPP
VERSATILE CHARACTER COMEDIAN.

BLANCHE CURTIS
VIVACIOUS SUPREME.

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THE SWEET SINGER.

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JEANNE PICKERING

Presenting a Rural Comedy Sketch,
"My Boy Jim"

By Harry L. Newton.
Second Year Western Vaudeville Ass'n.

SOME DANCER.

MANTILLA

IN "THE
GRECIAN WORSHIP DANCE"
TIME FILLED UNTIL SEPT. 20.

SAM LOWENWIRTH and CHARLES COHAN
HEBREW COMEDIANS.
Murderers of the King's English.
Address care VARIETY, London Office.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10 a. m.).—The gifted dancer, Mlle. Pizze, scored strongly; Walter C. Kelly, "The Virginia Judge," great; Sadie Jansell, clever; Charles R. Lawlor and Daughters, good; Franklin Underwood and Francis Slosson, funny; Collins and Brown, Alpha Troupe, novel. **MACEY'S** (William Morris, mgr.; agent, direct; Monday rehearsal 10 a. m.). James K. Hackett, "The Bishop's Candlesticks," received an ovation; excellent also were: Ed Lathel, Mirel Window, Harry Johnson, Reid Sisters, Thrice Dutton Bros., W. S. Harney, assisted by Midge Anderson. **BEAT TRUST** (F. W. Hale, mgr.; Bill Watson and his "Beat Trust" were well received all week. **GAYETY** (Thos. R. Henry, mgr.). "The Girls from Happyland," with Billy W. Watson, presented a pleasing entertainment. **GRIFFIN'S** AGENTS STREET (Peter Griffin, mgr.). Enoch, the Man Fish, was the headline of a satisfactory bill. **HARTLEY**.

BUSH and PEYSER



Direction **ALF T. WILTON**.

DEFREJ

GYPSY VIOLINIST.

Novelty European Violin Act.
Elaborate Costuming.

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"I Love My Wife, but Oh! You

Eddie Murray

Singing and Dancing Comedian.

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John F. Palmer AND Ray Lewis

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90 Laughs in 18 Minutes
6 Changes of Characters and Costume!
2 Special Drops and Electric Effects!
"A Unique Success on Any Bill."

Ask **ALF T. WILTON**

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Direction **GEO. HOMANS**.

GRACE MEINKEN

With **WILFRED CLARKE CO.**

Bourlier).—"Cracker Jacks," good show, large audience.—**BUCKINGHAM** (H. McCrackin, mgr.).—"The Lady Buccaneers," good show and large crowds, good olio.—**NOTE**.—Kentucky State Fair opened. Few small attractions on the midway. J. M. OPPENHEIMER.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; Monday rehearsal 1; agent, direct).—There is a real vaudeville show at the Orpheum this week, and as a natural consequence the attendance is larger than it has been of late. "Country Kids," headliner, entitled to the top position. The act received a rousing reception. Jones and Mayo offer some impersonations that are good and others that are not; Perry and White, scored a distinct hit. "Marse Shelby's 'Chicken Dinner'" contains many bright lines, and the situations smack of originality; Fanny Rice, liked; Grigall's Ballet closed show; Felix Barry and Barry, programmed, did not appear owing to non-arrival of baggage. **AMERICAN** (Joseph Vion, mgr.; agent, William Morris; Sunday rehearsal 10).—The current program falls below the average standard; during the two preceding weeks, **Flonessa Bros.** opened, good; **Joelle McIntyre**; Daly and O'Brien; Libby and Trayer; Henry Lee, added impersonations of Cook and Peary; the Svengali Trio were a solid success; Cliff Gordon, a riot; Conson Bros. closed. A capacity audience was in evidence on Sunday evening. **WINTER GARDEN** (Lew Rose, mgr.).—The show is the

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The BRUCES

A NOVELTY IN "ONE."

Cowboy Williams

THE CANNON BALL FIEHD.

Week Sept. 20, Poli's, Hartford.

JACKSON, MICH.

BIJOU (F. R. Lampman, mgr.; agent, W. V. A.).—Billy Morris and Sheawood Sisters, hit; Brennan and Downing, clever; Geo. Lavender, went big; Joseph Callahan, impersonator, hit. **BRADLEY**.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10 a. m.).—Week 4: Liddle Cliff, headliner, scored; Gertrude Lee Folsom and Co., sketch, pleased; Surazall and Razall, musical sketch, well received; Elizabeth M. Murray, repeated success of former visit here; Lewis and Chapin, a. and d.; Ferrell Bros., cyclists, clever turn; "The Sunny South." **NOTES**.—The Annual Nebraska State Fair 6-10 had the poorest attendance in years, owing to the inclement weather the first three days. **LEE LOGAN**.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—"Imperial Musicians," big act and good; James Thornton, bad cold, but kept audience in an uproar with his new talk; Richard and Montrose, good; Backs and Von Kaufman, comic dialog; Irene Romlin, versatile; Joseph Manning and Co., in "The Grafters," hit; Kramer and Schack, physical culture; Julian and Dyer, comely gymnast. **RIVERVIEW** (L. Simons, mgr.; agent, Princess Amusement Co.). Louis Powers and Co., La Pine and Drles, Mlle. Le Carrol, Albert O. Barbee, minstrel show. **GAYETY** (Al

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benefit by baseball fans at Hartford Theater 13; street parade preceded performance, witnessed by 25,000 people. Mike Donlin and Mabel Hite rode in the parade in their Losler car and Mike got even a bigger reception along the line than the "champs." At the benefit John J. Hayes, the Olympic Marathon winner, who was visiting in town, offered his vaudeville stunt, and of the fifteen acts on the program Hayes and the Keystone Quartet scored the biggest hits. Act from Poli's, Parson's and Scenic volunteered.—P. Alonzo, general booking representative in the United States for S. Z. Toll, was a visitor here for the Monday performance.—Amy Butler, the comedienne, showed vaudeville progressiveness by sending a press representative on ahead. He visited all the newspaper offices. Everyone was glad to see him, they wished him luck and they didn't use his stories.—George Whiting was a visitor here rehearsing Donlin and Hite in the new act. **GEORGE LEWIS**.

EVANVILLE, IND.

NEW GRAND.—The Orpheum Circuit vaudeville has been a marked success since the opening of this house a short time ago. The program for the coming week is headed by Jewell's Manikins, Angella Roberts and Co. **NOTES**.—Oak Summit Park continues to do well with advanced vaudeville. The Majestic Theatre has been reopened, and is run under the management of White Doolinger, as a moving and talking picture house, with the admission at 5 and 10 cents. **OBERDORFER**.

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with a 'ard
'eavy
'ammer
an' 'ee
'owed
'orribly

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along the Strand Sunday.
You've got to hand it to this country for the
short railroad jumps.
We already spent five "bobs" in peace haps.
Very good "digs" this week.
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it is a fine old Town.
The PALACE, oh!
the Palace, where the
Keatons went to
Clown.
We opened on a
Monday. On Saturday
we shut.
We certainly had a
lively time,
BUTT — BUTT —
BUTT —

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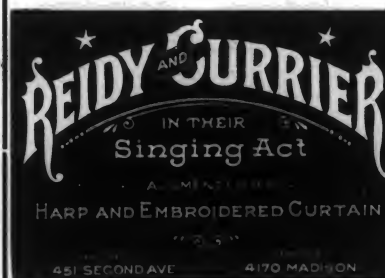
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nice city, notwithstand-
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"Who says our ice is
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New York Opening. "Two Dollar Vaudeville."**

Vaudeville got a hunch that something was doing at last when on Wednesday morning the New York dailies carried a story that the northeast corner of Broadway and 43d Street had been leased for one hundred years for a combination office-building, theatre, and that Frank R. Tate had secured a lease of the theatre. Immediately it was assumed that Mr. Tate represented besides himself the Orpheum Circuit interests, associated with him in various western theatrical ventures.

This conjecture, along with the long-talked about "break" by the Orpheum from the United Booking Offices connection, seemed to fit in nicely, especially when it was figured out that the new building would be completed just about the time that the existing agreement between the United-Orpheum expires.

To those familiar with the inner workings of vaudeville and its leading men, the surmise that this latest-announced theatre would become the Continental European music hall of America under the direction of Martin Beck caused no start.

It is said the theatre will have a capacity of 1,400, playing for the first time over here "\$2 vaudeville."

Behind Mr. Tate are believed to be Martin Beck, Morris Meyerfeld, Jr., (both of the Orpheum Circuit) and E. C. Kohl, of Kohl & Castle, Chicago.

The purpose of Mr. Beck in becoming interested in the venture goes deeper than the mere direction of a metropolitan variety house, though of the highest class. Mr. Beck is manipulating. The Times Square theatre is probably his first step in the general plan laid out by him to assume the control of the vaudeville situation. In the successful accomplishment of this end, Mr. Beck must have figured upon the extinction of E. F. Albee and B. F. Keith as ranking vaudeville managers.

In the general scheme of an amalgamation which shall be permanent Mr. Beck undoubtedly lists Percy G. Williams upon

his side, placing the few houses of the Keith circuit which are not moving picture places as eventually the property of the Orpheum Circuit (or individuals connected with it) through purchase or lease.

The coveted Keith theatres may be those at Philadelphia and Boston. Mr. Beck is unlikely to have any designs upon the Fifth Avenue, though that house can be maintained by Albee and Keith for vaudeville until the plans of Beck are consummated.

With the Orpheum Circuit reaching into New York it will be comparatively easy for Beck to drive all managers now of the United, between New York and Chicago, into his booking office. He may prefer to build up a circuit of his own all the way; with his own western list as the large end of the battering ram he could use to force the Orpheum Circuit wherever he might want it to go.

It is not likely that Mr. Beck would go this far however unless obliged to, though there is a chance that an immensely large capitalized corporation may be formed, with several managers having it intimated that the best move for them would be to throw their theatres in the pool.

Many people listen readily when it is said that A. L. Erlanger may be in the New York music hall move. Mr. Erlanger knows something of that division, and what he does not know, is in a position to quickly learn.

The property taken on lease at Broadway and 43d Street is the choicest spot in New York. The ground rental agreed upon is \$100,000 for the first twenty-one years, and \$115,000 yearly for the next term of the same length, hereafter to be figured upon a 4 per cent. return on the appraised value of the land. The first rental of \$100,000 sets the value of the corner, unimproved, at \$2,500,000. It has a frontage of 104 feet on Broadway, and 193 feet on 43d Street.

(Continued on page 16.)

DOUBTFUL ABOUT VALENCIA.

San Francisco, Sept. 23.
General Manager Seely, of William Morris, western, is on his way to New York.

There is talk here, and the impression seems to be universal, that there will be no Morris vaudeville at the Valencia, as was announced very recently. The Shubert attractions are now playing to big business there. The house through its location can return only a profit with some such attractions as the legitimate could supply.

Monday, after Seely left town, a rumor went about that the western proposition for the Morris houses was off, though there is said to be a chance that there will be independent vaudeville in the new Grauman house. It is not generally believed that the Graumans have the absolute direction of the new theatre now commonly called theirs, nor that they will solely dictate its policy.

The situation summed up seems to be that unless Morris obtains a downtown theatre, he will not enter San Francisco, and as this city would be the key to any string this side of Chicago, Morris may likely defer western operations until a San Francisco opening presents itself.

Yesterday it was persistently rumored that J. Charles Green, at the head of the proposed Morris vaudeville invasion west, had disposed of his interest in the Valencia. This Mr. Green personally denied.

TWO BERLIN OPENINGS.

(Special Cable to VARIETY.)

Berlin, Sept. 22.

The Circus Schumann opened Saturday with one of the slowest shows it has ever presented. There is no feature to attract. The Circus Bush, which opened Sept. 11, yesterday, put on a new pantomime called "A Farmer's Life," really a great production. Cowboy Joyce, one of its features, was a sensation.

Stone's "Globe of Death" opened for Manager Tichy in Prague and did very big, the acts first theatre showing.

PARIS HOUSE AUCTIONED.

(Special Cable to VARIETY.)

Paris, Sept. 23.

The Casino was offered at auction today, M. Ruez buying it in.

The Marigny will close Oct. 13.

TWO BIG LONDON HITS.

(Special Cable to VARIETY.)

London, Sept. 23.

Two big hits have been placed to the credit of America this week in the London halls.

At the Empire Charles Barnold's Animal Actors in a pantomime scored tremendously.

Ethel Levy did the same at the Alhambra.

TWO REASONS FOR SHIFT.

(Special Cable to VARIETY.)

London, Sept. 23.

Amelia Bingham and her sketch were transferred on Monday from the Coliseum to Shepherd's Bush.

It was given out that the shift was caused through a possible infraction of the "sketch law" for three halls Miss Bingham would have caused by appearing in the piece at the Coliseum, but some say that perhaps Seymour Hicks, the Moss-Stoll star now there, did not want Miss Bingham on the same bill with him.

CONTINENTAL BOOKINGS.

(Special Cable to VARIETY.)

Paris, Sept. 23.

Nick Kauffman's "Verona Cyclists" have been entered for the Moulin Rouge to open Oct. 1.

The Harmony Four will open at the Folies Bergere Oct. 16.

Bert Levy, the American cartoonist, goes to Romacher's, Vienna, for the month of October. The Four Fords return to England, playing New Castle. O'Hana San has been booked for Lyons, France.

Ritter and Foster are about to depart for South Africa. The Belleclaire Brothers will make their debut here at the Olympia next month.

H. B. Marinelli, the international agent, is in Russia with Oswald Stoll.

DANCER DOESN'T APPEAR.

(Special Cable to VARIETY.)

London, Sept. 22.

Though billed and programed Ida Rubinstein, the dancer, reaching here from Paris, did not appear at the Hippodrome Monday. The directors of the house saw a rehearsal of her act Monday morning.

ECHOES OF THE MEETING.

Chicago, Sept. 23.

Echoes of the meeting held here last week between the large western vaudeville managers have it that Sullivan-Considine placed a proposition to take over all of the smaller bookings in the middle-west now controlled by the combination. The bookings wanted by S.-C. related mostly to the "ten-cent houses."

It is said that there is a similar proposition or some other pending between the Sullivan-Considine people and William Morris.

Another echo is that John J. Murdock attended the conference for the purpose of delivering certain stock of the Western Vaudeville Association, which for some reason or other, Mr. Murdock had been "holding out" up to that time. Whether Mr. Murdock was obliged to disgorge the stock, or did so voluntarily, the echo doesn't answer.

THE AUTO AND THE KID.

A trifling fire among the Hudson-Fulton decorations across the front of the New York Theatre building Wednesday started a good deal of a flurry in Long Acre Square. But nobody was so badly disturbed as Walter Rosenberg, the boy manager.

Some citizen noticed the trifling flame, turning in a fire alarm. In forty seconds Long Acre Square was blocked from curb to curb with six fire engine, their tenders and three hook-and-ladder trucks, not to speak of the cars on three intersecting electric lines, and miscellaneous traffic.

And right in the middle of the mass was Walter Rosenberg making his maiden trip down Broadway in his new automobile, the first time he had been out without an instructor. Walter pulled all the levers at once on a chance of doing the right thing. The machine stopped on a car track. It was not until ten minutes after the fire engines had departed that he re-arranged the gearing so that the auto would move and permit Broadway traffic to resume its course.

With an educated driver Rosenberg's new plaything is guaranteed to burn up 60 miles an hour. The kid manager uses it in trips between New York and Asbury Park where he manages the Casino. Asbury is fifty-two miles away. Walter makes it easily in a day and a half.

PLAYED A "BARRED" ACT.

Chicago, Sept. 23.

The "blacklist" of the United Booking Offices must have gone astray on its way to the Western Vaudeville Association of this city, if the Chicago agency of the Orpheum Circuit ever receives one.

At the Temple, Ft. Wayne, this week, a house booked through the W. V. A., there is playing Watson, Hutchings and Edwards in "The Vaudeville Exchange." There may be others along the line.

It is said here that the United managers around New York slip in small acts on the "blacklist" whenever they think no one is looking.

"FEMALE DRUMMER" QUILTS.

Indianapolis, Sept. 23.

"The Female Drummer" wound up all business at this city, and passed away late last week when Ella Covert, one of the company asked the law to collect wages due.

ALLEGHANY HOUSE CLOSES.

Pittsburg, Sept. 23.

The Kenyon, Alleghany, managed by the Mittenthal Bros., and booked through the William Morris office, closed its brief season of independent vaudeville last Saturday night. Lack of substantial patronage is ascribed as the cause.

It is reported that the Mittenthals have arranged for legitimate bookings for the theatre, but on the other hand it is said that their lease calls for a vaudeville policy. Kenyon, the owner of the building, may insist upon this being carried out, according to report. Kenyon was to have gone to New York this week to consult with William Morris.

At the Morris office it was said that the Kenyon had closed temporarily.

It is reported the Kenyon will open with Stair & Havlin attractions Oct. 4, the first under the new regime to be Ray Raymond in "Dare Devil Dan."

AGENTS—RATS PACT.

Harry Mountford appeared before the last meeting of the Vaudeville Agents' Board of Trade in Lyric Hall, Tuesday night, and the evening was given up to a discussion of the actors' association in its relation to the agents.

Mr. Mountford is reported to have declared that the White Rats had no quarrel with the agents, either as individuals or generally, and when one of the agents asked how the attitude of the artists toward them in the Voss Bill could be explained, replied that that measure was directed against the United Booking Offices only.

It was at length agreed that the Board of Trade appoint a committee which should meet and confer with a similar committee from the White Rats and together they should agree upon the terms of a new bill to be introduced next year.

These committees will confer between now and Oct. 19, when the Board of Trade meets again at Elks' Hall. By that time they will have agreed upon a draft of the sections in the new bill referring to the agents. General discussion between the agents and the White Rats will be opened and whatever plan is agreed upon will be incorporated in the forthcoming legislative measure.

\$2,500 REMAINS MAY'S FIGURE.

Two thousand five hundred dollars each week in vaudeville remains the figure for May Irwin, according to her husband, who has been about the agencies these days sounding for time.

Miss Irwin is not seeking vaudeville engagements her spouse says, but being a business man he sees no reason to turn down \$10,000 for four weeks if it is offered, the husband remarking his wife can remain in vaudeville only for that period at present.

MISS VANCE RETURNING.

Charlie Vance is due to return to New York next Thursday, after a long stay in London, where the "Southern Singer" gained a record at the Palace for a run.

It is said that Miss Vance may not reappear in vaudeville over here this season, and that an offer for musical comedy is under consideration.

\$100,000 FOR POLE LOCATER.

"Well, do you know I offered that guy, Cook, a hundred thousand dollars for twenty-five weeks, and he's thinking it over. Can you beat that?" said Freeman Bernstein on Wednesday, referring to his call at the Arctic Club, on 23rd Street, where he interviewed Dr. Cook, the North Pole locater, who had reached New York the day before.

Mr. Bernstein has been commissioned of late to scour the face of the city for "news" for Hammerstein's or other United Lenses favoring "names." Last week Freeman offered Nell Brinkley \$1,000, and Nell was willing, but her publisher gave his veto. About Dr. Cook, Bernstein was hopeful.

Early Wednesday morning Bernstein secured an audience with the explorer after much persuasion and delay. He was surrounded at the time by members of the Club by John R. Bradley, the sportsman-lucker of the successful icy expedition.

Boring his way through the crowd, Freeman threw his arguments off the reel: "Howdy, Doc?" he commenced. "I've got a little proposition here that's going to get you some easy money if you go to it right."

Glancing around to see how he stood, Bernstein caught Mr. Bradley, "wise" though wealthy, smiling, so he continued: "All you have got to do is to play in vaudeville for 25 weeks and there's \$100,000 waiting for you at the end of the run. How about it, kid? That's some money, eh? And that's not all, Doc. Just to show how far we will go for you, you have only to start in at Hammerstein's, talk for eighteen minutes every afternoon and evening, and then go on about your business. Any softer graft than that, eh? You can't pick up stuff like this at the Pole? We will let you sell your pictures and book in the lobby of every theatre, and there's another \$100,000 for you sure. We're making money for you, Doc, and it can't come any faster. Don't let anybody talk you out of it now. You are going to face a bunch of people and that's what you are after, ain't it? Well, we are there, \$4,000 a week for 25 weeks. I don't have to pay it myself, but I know you will get it all right if you listen to reason. How about it, Doc?" inquired Bernstein, who was informed to call later for an answer.

"How did he take that \$100,000 offer?" Bernstein was asked. "Take it," Freeman replied. "Why say he was all in. In just a minute that fellow knew how he stood on the money end. Could I get him 25 weeks? Go way, boy, don't annoy me or I'll tell you what I have done with 'The Cash Girl.' You know Jeff, my brother, well, he owns 'The Cash Girl' now, and say, I could start that Cook off at Hammerstein's. Nothing more to it. He would just hold over there forever. Get that? Well, now run along and chase your shadow. There's another one up my sleeve that may come off any minute, and I want you to be there when it happens."

ADA REEVES WANTS \$2,700.

Ada Reeves, the English music hall star, wants to visit America now, but asks \$2,700 weekly for ten weeks from the managers to dally in the halls over here.

Jack Levy received a cable Monday asking if the Englishwoman could receive that price and time. Mr. Levy isn't communicative on the subject.

LEAVES \$2,000 ENGAGEMENT.

All overtures looking toward the fulfillment of the week's engagement at Hammerstein's were turned down by Nora Bayes and Jack Norworth on Monday evening, when they left the bill. On Tuesday Rooney and Bent occupied their program place.

The injunction order obtained by F. Ziegfeld, Jr., restraining Bayes and Norworth from appearing under other than his own management was signed Monday. By agreement the act headed the Hammerstein show for the day.

To continue the week Ziegfeld demanded a payment of \$500 for his consent and conditioned that the program billing should read that they appeared by his permission.

Miss Bayes and Mr. Norworth refused to accept the billing condition or pay the amount, claiming it might affect their standing in an appeal from the court's decision.

Pending that appeal, it is possible that the couple may visit Europe.

A contract had been entered into by Nora Bayes and Norworth with the Shuberts, dependent upon the outcome of any action Ziegfeld might institute against them. At the opening of the summer season Miss Bayes (Mrs. Norworth) was the feature of "The Follies of 1900." She and Mr. Norworth, also in the same show, drew jointly \$800 weekly. When Miss Bayes left the show, Eva Tanguay was engaged as the star at \$1,000 a week.

It is said that an arrangement might have been reached with Ziegfeld by the act whereby the former would have agreed to accept \$250 weekly.

3-CHARACTER PLAY.

Chicago, Sept. 23.

Harry Sheldon has written a play with but three characters. It is reported Cohan & Harris will produce it.

**LITTLE AMY BUTLER.**

MISS BUTLER, now on the United time with her FOUR CHARACTER COMEDIANS, will go out next season at the head of a musical comedy company if the present plans of her manager, WILLIAM L. LYKENS, do not miscarry. The production will be made along the lines of the old John B. Russell's Comedians, in which organization were David Warfield, Charley Reed, Willie Collier and Amelia Glover.

POSSIBLE ST. LOUIS OPENING.

St. Louis, Sept. 23.

William Morris will have the handsomest theatre in St. Louis and one of the most modern in the west before the season is over if negotiations begun with Fishell Bros. & Carpenter for the Princess Theatre culminate favorably.

The house is in the course of construction, and work is being rushed so that there is every prospect of its opening Feb. 15, as announced.

Dan S. Fishell, president of the operating company, which has a long time lease on the Princess, is said to be corresponding with Morris. Just how far proposals have progressed cannot be learned here. But there is stronger likelihood of Morris securing the house than there is of two other proposed lines of attractions.

One of these is a project to make the Princess the home of a stock company, producing new musical and dramatic shows. The Shuberts, too, are believed to be in the field. But as it is denied that they have any interest in the theatre as yet, it is safe to assert Morris has a running start on both rivals.

The dimensions are 75 x 160 feet; seating capacity, 1,600; 5,500 lights will illuminate the theatre.

E. J. Carpenter of New York will be the manager of the Princess and Arthur Fishell, a brother of Dan, is secretary-treasurer of the operating company.

When seen by a VARIETY representative Dan S. Fishell was very reticent about the Morris deal. He did not deny that overtures have been made.

The advantage of a St. Louis house on the Morris Circuit is obvious. It would break the jump from Chicago to Memphis on the way to New Orleans or west.

10,000 CAPACITY FOR HIP.

Philadelphia, Sept. 23.

M. W. Taylor has arranged to increase the seating capacity of the Hippodrome for next summer to 10,000. It was of large capacity the past warm season, its first, and extraordinarily successful.

ROOF GARDEN IN CLEVELAND.

Cleveland, Sept. 23.

Announcement has been made here that Kohl & Heinz, local amusement directors, have bought an option on a steel building now going up in the centre of the city and will, next summer, have a roof garden on the topmost heights. Admission will be from 50 cents to \$1.

NEW NAMES FOR DANCES.

At the Aldwych, London, last week, Adeline Boyer appeared in a new series of dances, called the "Carpet," "Veil," "Cymbal" and "Lamp" dance.

Following the first show the Moss-Stoll representative present is said to have placed a bid for her services of \$500 weekly if she would open at the Coliseum, London. Miss Boyer set her figure at \$750.

MISS MILLARD'S NEW SKETCH.

In a couple of weeks or so Jessie Millard will return to New York with a new sketch, written for her by Alfred Sutro, one of England's leading playwrights.

Miss Millard has commissioned Jenie Jacobs to secure engagements in vaudeville over here for a few weeks only.

PROTESTING AGAINST BOOKING.

San Francisco, Sept. 23.

The managers of the National and Wigwam theatres, each receiving acts from the Sullivan-Considine agency here, have protested strongly against S.-C. furnishing the American with its weekly bill, which has been done since that house lately opened with a variety policy.

Zick Abrams, who was thought to have some good reason for remaining quiet while the American opposed his house through the same booking office, is now said to be vehement in his demands.

W. P. Reese, the S.-C. agent here, denies that any protest has been made, although the managers making it have admitted the fact.

CASEY'S "BUM" VISITOR.

It is nearly as foolish to have money as it is to be known as a "mark." The reputation acquired by Pat Casey for being "soft" is traveling.

It has reached "the road," and by the high-signs distributed along the fences of the rural district where one hobo informs his followers whether the ranch is good for feed, or what kind of a chance may be taken, there are notes in chalk informing the fraternity when they are all in to visit Pat Casey, New York.

Witness this postal received by Casey this week:

Pat Casey,
Theatrical Booking Agent, New York:

I am a bum, walking from Boston to New York to touch you for my fare to Chicago.

I see where you are good hearted, and I'm going to try you out. Expect to reach New York in about five days. I found the cent for this postal I'm writing.
Sincerely yours,
John Mathews.

"MONK" GOING FAR WEST. .

"Consul, Jr.," the young chimpanzee exhibited at Bowditch's, "Dreamland," Coney Island, during the past summer, has been engaged through Louis Pincus to open on the Pantages time at Spokane next Sunday (Sept. 26).

The engagement is for ten weeks at a salary between \$500 and \$750 weekly, exact amount not announced. The engagement was made by Mr. Pincus with Dr. Buckey.

"RIP" GOES TO CHICAGO.

Chicago, Sept. 23.

Thos. Jefferson in "Rip Van Winkle" will appear at the Majestic here Oct. 11, at a salary said to be \$1,500.

The Casey Agency secured the engagement for Mr. Jefferson in his late father's great play, and there are about ten more of the first-class weeks laid out for the condensed version, at the same figure.

AFTER LAWN TENNIS GIRLS.

The managers of the Theatre Amnille, Havana, Cuba, were in New York this week on a quest for fifteen young women to play lawn tennis on the stage of the Cuban house twice weekly for \$15 per. Besides the monetary consideration, it was stated by the managers that transportation would be furnished both ways, and food and clothing supplied the young women while in Havana.

COMBINED AGAINST SWINDLE.

Chicago, Sept. 23.

The manager of the Happy Hour Theatre, at Akron, O., will think twice before he decides again to cancel acts at a moment's notice. Last Monday morning four vaudeville turns reported for rehearsal. They had been booked and photographs for all were displayed in the lobby. The acts were Gies and Mack, Langdon and Morris, Lane and Hamilton and John Ryan. Just before rehearsal time the manager announced that he would play but two of the acts, selecting Lane and Hamilton, and Ryan and leaving the others to their own resources.

Having made this (to him) very satisfactory arrangement, the manager was amazed when the two acts chosen to play came to his office and informed him that unless the full bill of four acts worked, there would be no shows, and there weren't.

"IMA PEACH" GOES.

Chicago, Sept. 23.

Laura Roth has returned from California, and has concluded to change her name. While on the coast Miss Roth was known as Daisy Cort. Since returning East, Laura has been calling herself "Blossom Bloss."

Now Laura wants something better than Bloss and is considering several sweet nom de plumes suggested by friends.

Unless she changes her mind again Miss Roth will probably be known as Ima Peach. She is, too.

CINQUEVALLI'S ASSISTANT IN ASYLUM.

Sydney, Australia, Aug. 9.

Walter Burford, Cinquevalli's clever comedy assistant, reached the limit last week, when a violent epileptic fit caused his confinement in a private hospital for the insane. Previously the unfortunate fellow had made a fierce onslaught upon Cinquevalli, and was with great difficulty secured. Burford and the juggler were almost inseparable. Their partnership (if such it may be called) having extended over a period of twelve years.

Harry Lee, a Melbourne boy, filled the vacancy, and the act is again working smoothly.

MAY GET ROCK AND FULTON.

There is a chance that Billy Rock and Maude Fulton will leave "The Candy Shop" within the next month or two for vaudeville, if the variety managers will instruct their treasurers to fill the salary envelope with \$1,200 every week.

Eddie Keller, the agent for Rock and Fulton, at least thinks this way.

NEW ACT FOR YOUNGSTERS.

"The Little Runaways" is the title of a new act Felix and Calre, Ad. Newberger's proteges, are now rehearsing with a view of shortly showing it to New York audiences.

MAY CHANGE POLICY.

Chicago, Sept. 23.

It is reported that the Bush Temple may shortly change its present policy of stock to vaudeville, with bookings supplied through the Morris office. A couple of reasons are assigned for the change.

IRENE FRANKLIN DECLARED.

Commencing Monday, at the Colonial,

Norfolk, Va., a Wilmer & Vincent theatre, attached to the United Booking Offices, Irene Franklin and Burt Green will commence an engagement of one week.

The act is under contract to William Morris for this season at \$1,000 weekly, with a contract condition that it is to be headlined on all bills played over the independent circuit.

On Thursday Louis Wesley, agent for Miss Franklin and Burt Green, declared that following next week at Norfolk the act would be prepared to open on the Morris Circuit as per contract, commencing either Oct. 4 or 11.

The I. B. A. announced during the week that Franklin and Green would headline the program at Bruggemann's Empire, Paterson, next week. The Morris office has the act "penciled in" for the Orpheum, Boston, Oct. 4.

SUES FOR EXPENSE ACCOUNT, \$5.90.

Chicago, Sept. 23.

Gabe Nathan is suing the Ted Snyder Music Co. for \$5.90, alleged to be due him for carfare and incidental expenses laid out during Nathan's brief tenure as professional manager of the Chicago branch of that company.

Mr. Nathan strenuously denies that this amount represents expenditures for riotous living.

DR. COOK THE MORE POPULAR.

Chicago, Sept. 23.

At the American Music Hall, this week, Henry Lee, the impersonator, is presenting "Dr. Cook" and "Lieut. Peary."

The reception given by the audience to the representation of Dr. Cook is the heartiest.



MYRTLE BRYNE.

THE WORLD'S CHAMPION SHARPSHOOTER, at the FIFTH AVENUE this week, in the best dressed and most attractive act of its kind yet shown on the stage.

Accepting the opening position on the program at the personal instance of the management, Miss Bryne has been complimented during the engagement by the officials of the UNITED BOOKING OFFICES as the most successful act the Fifth Avenue ever held in that place.

REPLACES WHOLE SHOW.

Saturday evening next week "The Masqueraders" will present an entirely new show at the Gayety, Brooklyn. The Eastern Wheel censors gave notice to Gus Hill at the end of last week's engagement at the Olympic that the show must improve or be removed from the Wheel.

The show is playing at the Star, Brooklyn. An entirely new company was put in rehearsal Wednesday and will be ready to open next Saturday night. This week three acts are playing as "strengtheners."

Despite the unsatisfactory condition of the show last week, and against the counter attraction of "Mardi Gras" in Coney Island, the Olympic did one of the best week's business in its burlesque history, the total being \$4,007.

"The Star and Garter" show at the Murray Hill this week is holding daily rehearsals in order to get in shape.

DELIVERY OF STEEL DELAYED.

Boston, Sept. 23.

It is said that the delayed delivery of steel for the new Chas. H. Waldron Eastern Burlesque Wheel theatre in this city will cause a postponement of the opening sometime beyond the premiere expected.

In December is the nearest to any set date now talked about for the grand initiation of the new house.

DEMANDING MONEY FROM BLANEY.

New Orleans, Sept. 23.

Chas. E. Blaney's Lyric here is again in the throes of a financial stringency. Mayor Behrman on Monday notified the management that if the license fee of \$100 due the Charity Hospital was not paid shortly, he would instruct the authorities to close the house.

On the same day A. J. Fabacher, a caterer, entered suit against the theatre for \$673.15.

The Edna May Spooner Stock Company is playing the Lyric at present.

WARNED BURLESQUE DANCER.

Louisville, Sept. 23.

The authorities notified Laura Harvey, who was performing a sensational dance at the Buckingham (Western Burlesque Wheel) this week, that unless she "toned down" she would be stopped from playing. The required alterations were made. The dance was styled "The Mullabalah."

The Gayety has been playing to packed houses, while the audiences at the Buckingham have been fair.



FLORENCE BINDLEY.

IN VAUDEVILLE.

The most recent photograph of FLORENCE BINDLEY, now playing Orpheum time. This clever little artiste's thorough knowledge of all branches in the profession has placed her among vaudeville's most prominent stars. The versatile comedienne has a large following and never had a failure.

WEDDING IN BURLESQUE.

Philadelphia, Sept. 23.

Word has reached here that Billy Hart, the burlesque comedian, who has been mystifying the public for many years, was married yesterday on the stage of the Gaiety, St. Louis, where Hart is playing with Manchester's "Crackerjacks" this week.

The girl in the case is La Belle Marie, of the same company, and Hart announces that the two will play vaudeville at the close of the burlesque season with a new comedy act.

Hart says it is the first time in his whole life, and there is to be no cancellation clause in the contract. He does not say whether it was the effect of the water cure he took at Carlsbad in company with Joe Mitchell and Tom Grady during the summer, or his constant service with "Dr. Dippy's Sanitarium," but says it's true.

SAFETY RAZOR STARTS SOMETHING.

On Tuesday, Isabel Romano, who sings illustrated songs in picture places, shot her husband, Louis, at their home, 33 East 38th Street, New York.

When Mrs. Romano was taken in custody she said her husband, who is a barber by trade, had irritated her; that he had not worked since hearing about the safety razor, and that she grew excited when he spilled her cup of tea over the dining room.

The husband and ex-barber is resting at Bellevue Hospital.

SUGGESTION OF "THREE SHOWS."

The opening paragraph of the press matter sent out by G. E. McCune, press representative for the Fifth Avenue for next week, the opening one of the Hudson-Fulton celebration, reads as follows:

"To avoid any disappointment that might be occasioned by the Fifth Avenue Theatre not being large enough to accommodate, in two performances the enormous crowds bent upon witnessing next week's remarkable bill of headliners the management stands prepared to give three complete shows every day, if occasion should warrant. To that end, a completely furnished twenty-two room house in the vicinity of the theatre has been leased and the artists will be the guests of Messrs. Keith and Proctor during the Hudson-Fulton celebration. In return for the courtesy they stand ready to appear as often as an eager public clamors for entertainment."

There may be a third show offered at the American to-morrow (Sunday) by William Morris. If that happens, the extra performance will be given on the Roof Garden stage. Last Sunday the management eluded the overflow for the American was carted up to its other house, Plaza, and could have filled the upstairs place.

During the Hudson-Fulton celebration Morris may consider utilizing his summer abode for vaudeville as an additional amusement resort for the visitors to flock to. Whether the American acts might be requested to do four shows daily, two below and two above, or whether an entire new program will be made up for the aerial place isn't yet spoken about.

Downstairs in the American now the first six or eight rows are listed at \$1.50 per seat every evening in the week. At the Plaza the upper balcony still remains the "Gallery de Luxe" of vaudeville, with seats at fifty cents per.

INSANE BURLESQUE PARTISAN.

Cincinnati, Sept. 23.

What is probably a result of the Gayety-Buckingham burlesque fight in Louisville, is the presence in jail here of C. Fred Vogler, under observation as to his sanity. The man is a Councilman on the Republican side in Louisville and was lined up against the Whallen Brothers in the burlesque theatre fight there between the two "wheels." He was arrested here after attempting to assault Col. William E. Fennessy on the street.

According to the story told at the station house by Col. Fennessy, secretary of the Empire Circuit Co. (Western Wheel), and who was more or less involved in the Louisville row, Volger approached him while he was seated in his automobile in front of the Lyric, saying he wanted to hire the auto.

"I answered, 'I already have a fare,'" testified the burlesque manager, "in order to get rid of the man." A few minutes after Col. Fennessy started to drive off. He had gone but a few feet when Vogler climbed on the running board, attempting to strike him through the canopy. The Colonel stopped the machine and a struggle ensued. Vogler was arrested and dragged to the station house screaming like a maniac. His friends in Louisville were informed of the occurrence and officials there declared that he had been mentally unbalanced for several days.

"SCANDAL."

Under the above heading a clever press notice is being sent out reading as follows: "We hate to talk about anybody but do you know that we heard from VASSETT that C. E. Bray and Martin Beck told Mr. Murdock that Walter Keefe and Humphreys saw Sternard and Meyers whisper to Kerry Meagher that C. E. Kohl told Edward Hayman that he saw B. S. Muckenfuss in the Western Vaudeville Association and heard him say that Jennings, Jewell and Barlowe, in "The Dope, the Dutchman and The Girl" is the best laughing and singing act in vaudeville."

A DRAMATIC PIANOLOGIST.

Jo Paige Smith has captured an English dramatic pianologist, with a double voice, and intends placing the entire combination in vaudeville as a single act.

The woman with all the qualities is Cora Robertson, an actress prominent in the support of Mr. and Mrs. Kendall on the British Isles. Miss Robertson has her offering in presentable form, awaiting the word from her agent.

NEW BOOKING AGENT.

W. E. Callahan, formerly dramatic editor of the Worcester, Mass., Gazette and press representative of the Park Theatre in the same town, will start business today as a vaudeville booking agent at 210 West 42d Street, opposite Hammerstein's stage entrance.

The agency will be known as the Long Acre Booking Offices and will offer its clients to all managers. Before engaging in the theatrical business Mr. Callahan was political editor for the New York Daily News. Beside the newspaper connections he has managed several of the big Catholic Dramatic Oratorios in Madison Square Garden, and also a number of road shows. Mr. Callahan was also publicity man for Tammany Hall during the political campaigns of 1907 and 1908.

TWO NEW EASTERN STANDS.

Arrangements have been made whereby the shows of the Eastern Wheel will take up the week now open pending the completion of Waldron's new theatre in Boston, by playing three nights each in the Hartford Theatre, Hartford, and the remaining three in New Haven.

Both houses have booking contracts with the Shuberts and play the burlesque shows when the legitimate route sheets give them a blank week. Clark's "Run-away Girls" played Hartford the first three days of this week, to excellent business and next week Gordon & North's "Merry Whirl" will go over the same ground.

The arrangement was made by Charles E. Barton, of the Columbia Amusement forces.

SMALL TOWNS GOING OUT.

Next season when the new Columbia in New York will be open for the attractions of the Columbia Amusement Co. (Eastern Burlesque Wheel), along with the new house in Boston, now building, Springfield and Holyoke, Mass., both three-day stands on the circuit, will be removed from the Wheel.

These cities have been used as fill in stands for the past two seasons. They have not been looked upon as profitable, and any show under an unusual weekly expense generally charged up a loss for each of the towns.

PEOPLE'S "FLAMED."

Cincinnati, Sept. 23.

The People's was trimmed here last Saturday for \$19.50. A wire was received at the house signed "Henry M. Strouse," the name of the manager of the "Lady Buccaneers" at the People's this week. The message said to pay the charges on a package to be delivered.

The People's got the package, paying out \$19.50. Upon Mr. Strouse's arrival they gave the package to him. He opened it and then Strouse gave it to them. Two bricks were inside.

CAUTION: When you come to Cincinnati and remember this story, if you are in the People's, smile, but say nothing.

SMALL TIME IN UNITED.

Walter J. Plimmer, one of the United Park and Fair Department representatives, is lining up a series of small vaudeville and picture theatres, the booking of which will be his winter occupation, the agent still retaining his employment on the United's staff.

In three weeks more the fair business in the Department will have been closed up. After that Plimmer, Harry Mundorf and M. E. Robinson will be assigned certain houses in the United to book.

Among Plimmer's acquisitions will be a "pop" establishment just completed in Stamford, Conn. It is a remodeled building. The first performance will be given Oct. 4. Charles L. Otto is the proprietor and manager. It may "split the week" with Norwalk or Danbury.

Plimmer will likewise place attractions at the new theatre built by J. M. Blanchard, manager of "Rolling Green Park," Sunbury, Pa. The agent's instructions are to send only three acts, the total salary of which is to be between \$600 and \$700.

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If speculation regarding the real parties
in interest behind Frank R. Tate in the
lease secured by him for the new theatre
in Times Square is correct in pointing
towards Martin Beck as one, the solu-
tion of E. F. Albee's retirement from the
United Booking Offices and the resultant
good to vaudeville in general that would
mean, is at hand.

With the Orpheum Circuit entrenched
in a New York theatre, the days of E. F.
Albee and B. F. Keith as "vaudeville
leaders" are numbered.

Albee is through; Beck is but com-
mencing; Keith is going. The future
sums up itself.

Martin Beck is one of the three or four
men capable of taking hold of the United
Booking Offices, giving every one having
business with or in it a square deal, and
placing the United where it would have
been long ago under competent direction
—a tower of strength and safety.

Percy G. Williams is another who could
lead successfully, though Mr. Williams is
not inclined to bother or worry over other
affairs than his own. He is excellently
possessed of the self-reliance very much
needed in the present company, and re-
lying upon that does not go much further
into the details of the agency of which
he is an official and half-partner. If

Williams were ambitious to become more
than the big metropolitan manager that
he is (through his own efforts) he could
quickly convert the United Booking Of-
fices into a business institution. But Mr.
Williams is equally placid when Albee
directs his press agent to say that B. F.
Keith "made" vaudeville. This is almost
irony for either Albee or Keith. Percy
G. Williams made vaudeville what it is
today. B. F. Keith and his chief booster,
Albee, are once again where they started,
playing cheap shows to cheap prices.
That is their game. The other was too
fast, so fast almost all the Keith theatres
adopted the "picture policy," leaving the
better vaudeville to those who know how
to manage it.

Another United leader might have been
A. Paul Keith. The son of B. F. Paul
had a try at running the United. Had he
been left alone, the chances are that
young Mr. Keith would have won out.
He had good ideas, in some respects the
very best, because he "was on the level."
That reputation of being "on the level"
would do more for a general manager of
the United Booking Offices than anything
else could. And Paul Keith is. No one
has ever spoken differently. But he lacked
tact, was strong willed and did not alto-
gether understand the men he had to do
business with. With a little more experi-
ence in the position A. Paul Keith would
have been an ideal theatrical man, and
just as ideal a general manager of the
United, for being honest himself, he would
have cleansed his staff, leaving the
"straight" people under him at their
desks. He would not have had many
left, but there are a few who have never
been tainted through long association.

Within a year, had young Mr. Keith
remained in the United, he could have,
and unquestionably would have accom-
plished wonders, for people believed in
him. Mistakes would have been credited
to the head, not the pocket.

The one other man who can place the
United upon its feet is a thorough show-
man, not concerned or in league with any
house, but a man who knows vaudeville,
understands the artist, agent and the
manager, and can handle all, besides
making up a bill which will not have to
be re-made after the first performance.

Mr. Albee has been deceived. He be-
lieves he has been successful because the
United has perhaps made money for him-
self and those who share in any profits.
But those profits, if made, have come
from no one excepting the managers
bound to the agency, but who do not par-
ticipate in the earnings, if you could call
the "split commission" portion "earnings."
Everyone excepting those that derive a
financial benefit has always termed this
a "hold up." The agent suffers apparent-
ly, but the manager again bears all the
final burden.

The general manager of the United is
expected, by virtue of his position, to con-
serve and protect the interests of the
managers who pay for the privilege of
booking through his office.

But within a few days a foreign
act booked for four weeks at a price, and

afterwards increased for a longer run, it
was found that one of the four weeks at
the original price had been allotted to
Keith's, Providence (Albee's own theatre),
though that house was not on the first
route sheet given the act. Keith's, Provi-
dence, stepped into the place of some
other theatre, and the theatre pushed out
will have to pay the increased salary if
the act is played.

Mr. Albee does not seem able to rem-
edy or eradicate the evils of his office. He
knows of them. One of the men nearest
to him in the United has been disapproved
of by Albee. Yet that man remains an
eyesore to every agent and artist who
unfortunately must transact business
with or through him. Most of the United
managers look upon him with suspicion.
Yet he remains pursuing the same tactics
he has for seasons past, disregarding the
rights of others to the advantage of him-
self, and held in his position by either
Albee or Mr. Keith.

Do the employees of the United Book-
ing Offices secure their inspiration from
their general manager?

We have no personal animus against Mr.
Albee, and but reflect the universal opin-
ion in saying that for the good of all
vaudeville he should resign as the general
manager of the United Booking Offices.

Lew Fields has engaged John Canfield
and Violet Carleton for his production of
"Tilly's Dream," in which he is to star
Marie Dressler. Rehearsals start about
Oct. 1, and after four weeks on the road
the piece will be brought into New York.

The Boston Fadettes appeared "No. 3"
on the bill at the Fifth Avenue Monday
matinee. In the evening the long musi-
cal act was changed to the closing posi-
tion.

Alexander Fischer is occupying his own
office in the Long Acre building daily. Alex-
ander said if we ran this notice, he would
give us an advertisement—later on.

Jules Ruby is booking under the direction
of F. F. Proctor, Jr., for the Proctor
smaller houses, about eight in all.

The illusion, "The Woman in the Case"
at Hammerstein's came in from the west.
Willie Hammerstein "framed up" the pres-
ent act. A man named Purpura owns it.
Hazel Carlisle is "the woman."

On Monday evening at the American,
Cissy Loftus received a magnificent bouquet
of orchids and roses from Carrie De Mar,
whom Miss Loftus imitates singing "Lon-
esome Flossie."

The Lincoln Square, Majestic and West
End opened with Sunday concerts last
Sunday, booked through the Joe Wood of-
fice. Admission for the Sabbath perform-
ances is 10-15-25. Fair business was re-
ported at each house.

The 4 Konez Brothers, a new hoop-
rolling-Diablo combination, open at the
Colonial, New York, on Monday. Three
of the quartet were formerly of Ollie
Young and 3 Brothers. Max Hart booked
the act in.

Pauline commences an engagement of
two weeks at the American, Chicago, on
Sept. 27. It is the hypnotist's first visit
in the western city.

Jack Straus and Amelia Phillips, of the
"Golden Crook" were married in Kansas
City, Sept. 14.

"The Follies of 1909" opened to \$2,375,
at Bridgeport, Monday night.

John C. Peebles is now located on the
staff of the United Booking Offices.

Chas. W. Bennet has had an attack of
typhoid fever and may be confined to his
home for a couple of weeks.

"The Naked Truth" was closed at the
American after the Monday night perform-
ance.

John J. Murdock of Chicago left New
York last Saturday for a trip abroad.

Fred Curtis, of the Morris office, New
York office, has left for the Chicago
branch of that agency.

Ernest S. Hurl-Falls (Veronica and
Hurl-Falls) was married on Sept. 18 to
Ellen Veronica Dailey by Father Mul-
cahey at Bridgeport, Conn.

The best single day's receipts at the
Gayety, Louisville (Eastern Wheel), was
recorded Sunday, when the box office held
\$1,115. Scribner's "Oh, You Woman" is
reported to have gathered in nearly \$6,000
the week before.

Last week Percy G. Williams' Alhambra
nearly made the record for the house in
receipts, an extraordinary event for the
opening of the season.

A new "Herrmann, the Great" is play-
ing about. He is a nephew of Mme. Herr-
mann, and booked by Jos. Shea.

Nellie Revell's father died suddenly at
Danville, Ill., Sept. 16, at the age of 76.

Nate Spingold returned to the Morris
headquarters in New York Monday after
starting Burt's, Toledo, for his concern.
Charley Williams is now resident man-
ager of Burt's.

A portion of the Orpheum Road Show
appears at the Colonial, New York,
this week. The complete show comes
together for the first time at Cincinnati in
about two weeks.

Eddie Leonard has been booked for the
full season by Jack Levy. Some of the
time will be on the Orpheum Circuit.

Paul Murray, the London representative
for William Morris, was expected to arrive
in New York yesterday (Friday) for a
visit. During Mr. Murray's absence, Bert
Howell will have charge of the London
branch.

Robt. Kogerry and Co. will play "The
Toll Tale Heart" from Edgar Allen Poe's
piece, at the Orpheum, Brooklyn, next
week. It was the curtain raiser at Daly's
last week. Edw. S. Keller did the vaude-
ville booking.

CHANGES IN I. B. A.

The Board of Directors of the Independent Booking Agency met on Tuesday, in the Knickerbocker Theatre Building, headquarters of that concern. Nick Norton tendered his resignation from the position of general office manager and the directors accepted it, passing a vote of regret. He will be succeeded by George J. Byrne, who has been an outside agent and at the same time M. R. Sheedy's booking representative in the agency.

Some of the members found fault with an existing arrangement whereby Byrne could act in these two capacities, which they claimed, conflicted with each other. The appointment of Mr. Byrne as general manager of the office vacated by Mr. Norton made the solution of what had promised to be a bone of contention. Mr. Norton will return to the managerial end of theatredom, taking over the direction of one of the I. B. A. houses in the vicinity of New York.

At the same meeting it was decided that a branch office of the I. B. A. be established at Pittsburgh. The growth of the "pop" priced vaudeville field in the vicinity of that city has been phenomenal within the past few months, and in line with their determination to make an active campaign for new business, the directors decided upon the move. No one has yet been selected to act as manager for the Pittsburgh office. It will open before Oct. 1.

The Independent Booking Agency will go out after business aggressively after this. In a few days two representatives of the I. B. A. will be sent out on the road to urge out-of-town managers to consider bookings through that institution.

The agency will add to its offices in the Knickerbocker Theatre Building, by taking several additional rooms on the floor above its present quarters.

With last week's business the I. B. A. was on a paying basis for the first time since the re-organization, according to an official. Under the agreement the combination of circuits was effected, the running expenses of the agency were to be paid by new business coming in the office, exclusive of those houses placed on the books at the commencement, or by contributions from the four main circuits composing the Independent office.

CHANGES IN BOOKINGS.

Chicago, Sept. 23.

There will be a change in bookings at three of the houses of lesser importance in Chicago next week. William Morris will book the Trocadero and Columbus, under the management of Max Weber and Paul Goudron, of the Sullivan-Considine office will commence booking Sittner's North Avenue Theater.

BROOKLYN'S CONVERTED CHURCH.

On Monday in Brooklyn, at Park and Bedford Avenues, what had been a church became a popular priced vaudeville theatre, managed by Vincent Padula, a Coney Island boniface, and booked by Joe Wood.

The capacity is said to be something like 1,700; admission ten cents. Two or three acts are playing for this, the first week, but the number will increase to six or seven, according to Harry Whitlock, who is attending to the placement of the turns in Joe Wood's agency.

OLD PRICES RESUMED.

When the Poli theatres at Springfield and Worcester, Mass., resume the vaudeville season on Oct. 4, it is quite likely that the former Poli scale prevailing at all the New England houses of that manager, 10-20-30, will again come into effect.

The two houses delaying the vaudeville reopening have been playing stock at the staple figures, and Poli is said to opine that an increase up to fifty cents such as is in operation at his other theatres just now might not be expedient.

ATTACHES BOOKING OFFICE.

A sheriff, this week, was in charge of the New York headquarters of the Park Booking Circuit in the Knickerbocker Theatre Building.

An attachment had been laid upon the furnishings by the Flying Barvards, who claim salary from the Circuit. The Park Circuit is an association of park managers. It books open-air features and vaudeville acts. H. A. Weaver, of Cincinnati, is president.

CLOSING BUFFALO ON SUNDAY.

Buffalo, Sept. 23.

The Superintendent of Police, backed up by the return of Mayor Adam from his summer vacation, closed up all the shows last Sunday excepting three picture shows holding restraining orders against the authorities interfering.

Manager Laughlin, of the Lyric, has been running a concert and picture show for the past two Sundays. He said on Monday that the Lyric would obtain an injunction.

It is thought now, however, that the Court of Appeals will sustain the city closing all Sunday shows.

PROTECTS ELMIRA HOUSE.

Elmira, N. Y., Sept. 23.

Through securing an option on the property at Baldwin and Market Streets, Edward Mozart, owner of the Mozart Theatre in this city, stated before leaving town that he had protected that house.

There have been rumors that the Mozart would be taken over by the Shuberts to play their attractions against the Lyceum, which books from "the Syndicate."

At the Independent Booking Agency, where Mr. Mozart makes his headquarters while in New York, that manager stated this week he had no intention of turning the Mozart, Elmira, over to the Shuberts, but had secured an option on the property described in the Elmira despatch as a speculative investment.

CONVERTED SKATING RINK.

Erie, Pa., Sept. 23.

The big Casino Skating Rink here has been leased by J. Connelly, of Elmira, who already has an extensive string of vaudeville houses. The building will be remodeled into an auditorium seating 2,000. Vaudeville will be given at "pop" prices.

ANOTHER HOLYOKE SHOW.

Oct. 7-9 there will be vaudeville at the Empire, Holyoke, Mass., furnished by the Joe Wood office. Seven acts and pictures will be offered. M. R. Sheedy presents popular priced vaudeville weekly at the Holyoke Opera House.

THE WILLIAM PENN OPENS.

Philadelphia, Sept. 23.

The William Penn Theatre was added to the "pop" vaudeville and picture field here on Monday. The house was packed, the management announcing that more than 3,300 persons were inside the building (1,800 were in the gallery). Two shows were given Monday evening, the first going on at 7:30 and running about two hours. The doors were closed at 7:15, and by the time the first show was over there were as many outside the theatre awaiting admittance as were inside.

The opening was made a gala occasion, the residents of the neighborhood near the theatre joining in and stringing rows of lighted lanterns in front of the stores. Mayor John E. Reyburn occupied a box and made the dedicatory address. Senator Clarence Wolf also spoke and led the house singing "Star Spangled Banner." Prominent city officials and their families and guests were present.

Five vaudeville acts formed the initial program, following which there was a concert by Prince Victor's Concert Band led by Fernando Gaiti, the eccentric bandmaster. Williams and Melburn, in a musical sketch, had the honor of opening the show. The Novelty Dancing Four followed and made the hit of the bill. Manchester Brothers' "Ganda Humanus" and automatic figure; James O'Reilly and the Clown Operatic Troupe were the others. The program was poorly selected for an opening of such a house.

The William Penn has been in course of construction for about three years and has been the object of litigation for the past two years, having twice passed through the sheriff's hands. The house was planned and started by W. G. Wegfarth, who was manager of the Grand Opera House in this city and who ended his life because of financial difficulties.

Since Wegfarth's death it has been variously reported that the Penn would play the Stair & Havlin attractions, William Morris vaudeville and other bookings. About a month ago the house was leased by the Penn Charter Amusement Company of which William W. Miller, of the firm of Miller & Kaufman, who operate Forepaugh's and the Girard Avenue Theatres in this city, is president. Mr. Miller also managed the Grand Opera House through the past summer, a speculation which is said to have netted \$21,000.

George Metzel, who was business manager at the Grand, is secretary and treasurer of the new company leasing the Penn.

The Penn is one of the largest and probably as handsome as any house devoted to cheap vaudeville in the country. It has a seating capacity of 3,100, the lower floor and balcony seating half this number. It is tastefully though not elaborately furnished and is said to have cost \$350,000 as it stands.

Three shows daily, one in the afternoon and two in the evening, will be given, and five or six acts and pictures will be played weekly. Taylor & Kaufman of this city will supply the bookings.

The admission is 5-10, matinees, and 10-20 evenings. The William Penn is centrally located in West Philadelphia. There are 500,000 residents across the river to draw on for patronage.

Charlene and Charlene, an English turn, will make their American reappearance Sept. 27, at Hammerstein's.

CLAIMS ALL RIGHTS TO SONG.

On Tuesday Jos. Hart said an injunction would be applied for to restrain William Gould from further singing "Nobody is Satisfied," an English song Mr. Hart claims to have all the American rights to, including publication. It was copyrighted by Mr. Hart on Sept. 25, 1908, at Washington.

A certificate held by Hart for the American rights to the number is signed by A. J. Mills and Bennett Scott, the English writers of it, and the certificate is written on the letterhead of the Star Music Co., which publishes it abroad.

Max Josephson, the attorney, of 72 Fulton Street, has been retained to commence the injunction proceedings.

"Nobody is Satisfied" was first sung over here when Carrie DeMar (Mrs. Hart) introduced it into her new act at Young's Pier, Atlantic City some weeks ago, afterwards using the selection at the Alhambra, and has continued it as a featured song of her repertoire. This week Miss DeMar is at Shea's Toronto.

At Hammerstein's on Monday was the first time Mr. Gould used the song in New York. When asked regarding the claim made to the number by Mr. Hart as his exclusive property, Mr. Gould said, "I don't see why I should consider the claim of others. Nobody recognizes my claims. Wilkie Bard has given me the exclusive right in this country to sing all his songs, but there's Will West in 'The Dollar Princess' using 'Truly Rural' a Bard song; Billy Clifford is singing 'Oh, O, Capital O' and 'Sea Shells,' the best known of Mr. Bard's numbers is sung by Jefferson De Angelis and Fields and Lewis. None of them paid any attention to my rights."

"I heard 'Nobody is Satisfied' on the other side, like it, and expect to go right on using it."

20 THEATRES ON TROLLEY RIDE.

Joe Leo, the booking agent for vaudeville and moving picture houses, has a string of theatres to which he supplies attractions, and which he says can be played without leaving the trolley car system in the vicinity of New York.

In the number is White Plains, which formerly "split the week" with Yonkers under U. B. O. bookings. Now it plays three nights in conjunction with the Music Hall, Tarrytown, N. Y.

THREE DOLCE SISTERS.

The Three Dolce Sisters are at Hammerstein's, their first appearance in New York City. They have been very successful there during the week, and a large hit.

Monday afternoon, appearing just after the intermission and preceding Nora Bayes and Jack Norworth who were then the headliners on the bill, the audience demanded another encore, regardless of the cards calling for the feature act.

The young girls (who are really sisters) present a neat refined turn in work and looks, gaining the favor of the house immediately. Their voices are pleasing, and the tasteful dressing helps to make the number out of the ordinary and very attractive.

The Dolce Sisters sing Ted Morse's and Renick's songs exclusively.

Max Sherman is acting as booking agent for Paul H. Liebler & Co., a producing firm recently organized.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Birmingham, Ala., Sept. 17.

Editor VARIETY:

We have noticed several letters in The Forum written concerning unjust treatment by southern managers. In many instances the complaints were made by those who were really illy treated, but in one case, against the Coseytorium at Anniston, Ala., it seemed to us unfair against the management. It was that the manager had endeavored to compel acts to board at his home.

In our experience this was not true, and in defense we take pleasure in stating that we have never spent a more pleasant week anywhere in the South.

*Emilio West,
Douglass and Van,
Marguerite Haven.*

Pine Bluff, Ark., Sept. 17.

Editor VARIETY:

Several weeks ago we were booked into Anniston, Ala., at a theatre there named "The Coseytorium." We sent photos and billing in advance, but upon learning of the number of shows daily necessary canceled. Since then we have written the manager, Hugh Grady, five times, sending postage and asking him to return the photos.

He has ignored our letters, and artists booked there might be careful of sending photos in advance to the Coseytorium as Mr. Grady might fancy them enough to add to his collection.

King and Mason.

Butte, Mont., Sept. 6.

Editor VARIETY:

In VARIETY of Sept. 11, under the heading "VARIETY'S OWN Picture Reviews," we read a review of a new film entitled "A Dangerous Pair," by the Edison Co.

Wish to say that this picture is our whole act, which we have been playing in vaudeville under the title of "Jackson's Honeymoon." It was written and produced for us by Chas. Horwitz.

The idea has not only been "borrowed," as *Rush* stated, but bodily stolen. We played the act in New York City Nov. 1907, and were reviewed by *Sine* under *Somers and Storke*.

It is customary with moving picture manufacturers to select subjects from manuscripts submitted. There is no doubt but that the Edison film, "A Dangerous Pair," reviewed by *Rush* is the story of "Jackson's Honeymoon," played by Somers and Storke for about a year past. How the Edison people obtained the manuscript or scenario of the series, we do not know. A picture is usually prepared by the manufacturer from a month to six weeks before the public exhibition of it. The manuscript may have been on hand for some time previously. But as was adjudged by the United States Court in the case of W. A. Brady vs. Kalem Co., a picture concern cannot present a copyrighted play without the permission of the holder of the copyright. This decision was

handed down in an application for an injunction by Mr. Brady against the Kalem Co. reproducing "Ben Hur" as a moving picture. Where a sketch or play has been duly copyrighted, the same rights remain against an infringement by a moving picture manufacturer as against any one else using the copyrighted subject matter without permission, though a picture manufacturer may be innocent in intent. The use of comedy sketches from the vaudeville stage by the picture people has been frequent of late. The manufacturer has no way of protecting himself possibly from the accidental employment of a stolen idea. A remedy in part might be the insertion of a line on the title picture, "Played by So and So," though this would not thoroughly cover even if the sketch players or others consented to the method. When a picture firm "releases" a picture, the "first runs" of the film could not well be recalled, and a picture is seldom duplicated.—[Ed.]

New York, Sept. 20.

Editor VARIETY:

It has been brought to our notice that Mr. Geo. Greenwood of The Empire Theatrical Exchange is still issuing contracts bearing the imprint in the upper left-hand corner "This contract is issued by Authority of the White Rats of America" and in the lower left hand corner "Approved and Published by the White Rats of America, 1402 Broadway, New York City"—notwithstanding the fact that the manager of this exchange had been officially notified that such authority and license has been revoked and also that a public statement of such revocation has appeared. Again allow me to make this matter public. The Empire Theatrical Exchange has no authority to issue a contract bearing our approval either in Atlanta, Ga. or at the Knickerbocker Theatre Bldg., New York City.

The Board of Directors,

*Harry Mountford,
Secretary.*

New York, Sept. 20.

Editor VARIETY:

In reply to letter in VARIETY of Fred W. Gray (Gray and Graham), claiming to be the originators of the big saxophone, and accusing us of stealing his original idea, will say if my memory serves me, the saxophone was first originated and invented some fifty or more years ago in France by a man named Sax, and was first introduced in this country by Pat Gilmore's Concert Band some thirty or more years ago.

The big saxophone we have added to our act is a legitimate instrument, a perfect saxophone and was made in Paris.

Fred Gray has no claim to the originality of our saxophone in any way. While his saxophone may be the largest they can play a solo on alone, his statement is wrong when he says it is the largest saxophone a solo can be played on alone.

B. J. Cate,

(4 Musical Cates).

THEATRE IN A BANK.

The Imperial Lyceum, 55th Street and Third Avenue, New York, opened a few days ago. Until the collapse of that institution, it was a branch of the Bank of New Amsterdam. Four vaudeville acts and moving pictures are given at the most popular prices. Joe Leo supplies the vaudeville.

The place is but three blocks away from Keith-Proctor's 58th Street Theatre, devoted exclusively to moving pictures at like prices. Those who have watched the attendance at the new place, say that it is most active opposition to the big firm's property, from which it has already attracted considerable patronage. It has seating capacity for only 300, but plenty of standing room, and gives as many shows per evening as the crowd warrants.

Leo also books for a string of other popular priced house, and has been using without protest from "United acts," under contract to the large agency.

A corner of the Imperial is cut off by a huge vault constructed for the bank at a cost of \$38,000. The new management is having it removed at an expense of \$5,000, including a partial remodeling of the theatre.

TWO COMICS WRITING.

Jim Morton, of vaudeville and the Comedy Club, and Bill Kirk, of the New York American, both funny men in their respective lines, have batted into each other as a humorous writing combination for the stage.

Monologues, parodies and anything funny, including sketches, will be turned out by the pair upon the receipt of a proper requisition, each meanwhile attending to his duties of making the public laugh.

HASN'T BEEN HEARD FROM.

Chicago, Sept. 23.

Mrs. Robert Halcott has heard no word of her husband who went out in advance of a female baseball team this summer for several weeks and does not know whether or not to credit the rumor of his suicide. He was formerly in advance of various attractions.

GIVES UP VAUDEVILLE.

Chicago, Sept. 23.

Harry Sadini, of Moline, was here this week, stating he has renamed the Elite "The Barrymore" in honor of Ethel Barrymore and will open it for legitimate in opposition to Chamberlain & Kindt's house 28 with Richard Carle in "Mary's Lamb."

The Barrymore formerly played vaudeville.

PLAY WITHOUT PAY.

In furtherance of the general belief that there are some very inexpensive Sunday shows given around New York, stories are being bruited about that acts engaged extra to the regular bill for the Sunday shows often find when calling to collect salary that somehow their names have been left off the special performance payroll.

Usually the Sunday engagements are made by the agencies under the promise it is the very best opportunity for a "try out" or "showing." The acts are informed that all the managers, agents and critics remain up Saturday night in order not to oversleep and miss acts on Sundays. This has the desired effect, and the acts "fall." About the only trade people present for the Sunday shows may be a stray newspaper man or someone anxious to "get stuff" for the empty Monday morning issue.

The managers and agents on Sunday generally gather together, attempting to make the day pay by winning money from each other over the card tables.

Last Sunday night at a local house of the first class, a recognized act, thinking it was regularly booked in for a Sunday date, could not recover any money or information after having worked the two shows. Up to now the act is still trying to find out where it comes in, and how it all happened. The house treasurer said something about "showing," but the act replied that those days for them were over long ago. The treasurer had not been further rehearsed.

VAUDEVILLE GOOD FOR INSANE.

Chicago, Sept. 23.

The experiment of giving two vaudeville shows a week at the State hospital for the insane at Massillon, O., will be tried by Joe Zimmerman, manager of the variety house in that town. There are no performances at Zimmerman's theatre Tuesday and Friday afternoons, and on those days he will take his entire company to the hospital for the purpose of entertaining the inmates, nurses and attendants.

The superintendent of the institution declares that a good variety show is of more benefit to his charges than a dozen doses of medicine or a month of treatment.

Thalermos' Dog and Jockey act, Bradna and Derrick, and Mrs. Rex Thompson will be three of the new circus portion of the entertainment, to open at the New York Hippodrome, Nov. 29, booked by the Marinelli office.

"FURTHEST NORTH"

BY JOHN T. THORNE.

(THORNE AND CARLTON.)

When the frost is on the pumpkin and "blankets" are in "soak,"
The nation will be listening to the "Cook and Porgy" joke,
How both of these gazaboos, each a born scientist,
Has managed to discover a thing that doesn't exist.
But they called "Old Glory" to the "Porgy," and the only thing that aids
Is that the thing they called it to will never hold the name.
What they found is still a secret, and I fear will ever be,
As they seemingly belong to a secret society.
But both are in good standing, for fully trapping goss,
They actually claim to have taken the North Pole.
But we sure are glad we've got it, and we thank you, the Cook,
'Twill make another crowd for the act, for folk to look
For Mr. Cook or Mr. Porgy, no doubt, for you, proper
To build big "houses" there to catch the "Porgy."
They should be soft super, they are better than the rest,
For they could be made of ice and kept up by the "Porgy."
Though, with an audience, though don't figure in the crowd
"Furthest North" not always cold.
Did you ever play Middle?

LONDON NOTES

VARIETY'S LONDON OFFICE.
418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Sept. 15.

Arthur Prince is putting on his jockey and owner act this week and has it working in very good shape. The act as it stands is not as funny as the sailor boy but it should work into a corking laughing number when running smoothly.

James Howell, assistant manager of the Tivoli, is on a few weeks' holiday.

Barnold's Dogs open at the Empire, Sept. 20.

The Dumonds leave for the States in about two weeks being booked there by Somers & Warner.

Amelia Bingham will appear at the London Coliseum Sept. 20, booked there by George Foster. Mr. Foster and Harry Lauder sail for the States Oct. 2.

Paul Murray, who sails on Sept. 18 for the States, will be given a few send-offs this week by his friends who have agreed to call him after this trip, "the Irish-English-Yank."

Blake and Amber broke in a new act at Colchester this week and from all reports it ought to prove a winner for the pair.

Harry Masters, the head booking manager of the Gibbons Circuit deserves a lot of credit for his quick action in handling the musical comedy sketch called "Those Girls Next Door" at the Holborn last week. Immediately after the first show Monday night, Mr. Masters went back stage. After his talk, the first two scenes were cut out and only one simple little bit left.

Mark Sheridan, who is back in the West End at the Tivoli, is certainly getting some fun over at his hall. Sheridan has a style all of his own and it is a long time since the Tivoli audiences have laughed so hard.

Lottie Moore in a single act appeared at the Empire, Islington, last week, pleasing the audiences with character work. She started off a winner in the form of a "baby song" and it was easy money for her from then on. Lottie should prove valuable as a single.

Willie Gardner is playing the Alhambra, Paris, for two weeks, commencing Sept. 16.

There is quite a discussion on this side at present regarding a dance up and down stairs. Herbert La Martine, a dancer over here, claims that he is the originator, inventing the same a few weeks back. Willie Gardner does not claim to be the originator, says he did the same thing in America about four years ago.

Leo Stermont, with a company, this week, at the London Hippodrome, replaces Die Drei Schwestern Wiesenthal as headliner there though the Sisters remain in the bill.

Horace Cole, of the Stoll forces, was in London this week on his way to Liverpool, where he is acting as district manager.

Barnes and West have been booked by Harry Rickards for a tour in Australia, starting in August, 1910.

When Ethel Levey reached London she was taken ill and her opening at the Alhambra had to be postponed another week. The Rooney Sisters, who closed at the Alhambra on Saturday, were called on to deputize for Miss Levey on Monday night. The Rooneys sailed on Tuesday for Prague.

Last week, when playing Belfast, Hayman and Franklin, who use a messenger boy in their act, found that when they reached the theatre the boy whom they had engaged for the part was not around. After a lot of persuasion Joe Hayman was persuaded to let Fred Kitchen, the comedian, on the same bill play the part. When the audience saw Kitchen as the boy they almost broke up the show.

Fred St. Onge has signed contracts which will take his troupe to Australia for about six months. The act will play in England up to the first of next year, when they sail.

Wilkie Bard has returned to the Tivoli with two more songs that are sure to be winners for him. One is a soldier character in which he burlesques patriotic dramatics, the other a "top note" number in which he has a lot of fun with an assistant.

Harry Lauder has cut out his South Pole sailor song and is doing three of the old ones, finishing with his "Lassie."

Al Bellman of Bellman and Moore returns from the continent next week to finish up a tour on the Barrasford time that he and Miss Moore contracted for. After Miss Moore will probably be seen as a single act.

Sam Spira will probably play a few weeks on the Morris circuit in America this season.

Vesta Victoria is playing the King's Theatre at Southsea this week.

At the Islington Empire last week there was not room to breathe at any performance. Harry Tate in "Golfing" was there at the top of the bill.

Harry Laybourne sails Saturday to open on the Williams time Sept. 27.

W. C. Fields comes into the Coliseum in London next week instead of the Hippodrome as reported.

O Hana San is in for a three weeks' run at the London Hippodrome where she is playing this week.

HOLBORN EMPIRE.

London, Sept. 14.

A show composed of many good turns very alike is at the Holborn hall this week. There are three "girl acts" on the one bill, Olive Lenton's being the third and suffering somewhat from this position.

James and Jenny Joe in their excellent wire turn opened, received as usual very well. Cressie Leonard, a girl of some pantomime fame in her "single" got more on her reputation that anything else. Ross and Grayson, an act full of comedy supplied by the male end are always sure of a reception. The man does good comedy at the piano.

The Sisters Marion, those cute little girls—or rather those girls who think they are all of that, struggle through one close harmony number, but they did not set them crazy last night. Billy Williams has a good song in "I Must Go Home To-night" and he sends it over well. Williams is very popular at the Holborn. The patriotic sketch, "Gentleman, the King," is held over, doing just as big, though it drags owing to waits for applause after some of the lines. The piece worked out very much better when these waits were not in it.

Billy Hobbs is a "coon impersonator" on the Gene Stratton style and would help himself a good deal if he had a better song. "The Kennedy Girls" are a bunch of young ones that go through the act seems unfinished and in its present shape will never cause more than a ripple. Hayman and Franklin, back to the Holborn again, are one more causing a whole lot of laughs. "The 8 College Girls" have framed a "girl act" away from the others over here and should be able to run with any of them. They were only allowed about seven minutes and could not give the full act. After looking the bill over it seems as though this act would have been a big help if allowed enough time.

Olive Lenton appears with her girls in two new numbers, one singing and the other, dancing. "What Makes the World Go Round" is the song. It merely passed and ought to go out. One unnecessary part is the waving of the Union Jack. It has been done before. In the dancing the girls appear as pierotins with the spinning light effect, but "The Kennedy Girls" used it also shortly before.

"Rough Justice," dramatic, closed the show. It has been whipped around into good shape. Lily Hammersly does very well as the Western girl.

Jordan and Harvey after a run in London leave next week for a three months' tour of the provinces.

Green and Wood, one time called "Price and Revost," will play the Hippodrome next week.

Carl Herz, after a three months' rest, starts trooping again this week at the King's Theatre, Edinburgh.

Alburtus and Millar are getting over a very funny act in the halls now along with some good straight juggling. Alburtus is a first rate comedian while Jessie Millar is very neat with the clubs.

SURREY THEATRE.

London, Sept. 13.

A little more than a capacity house greeted the acts at the Surrey on Friday night of last week while the second show played. The management was holding a local prize beauty contest for the girls of the neighborhood, and nothing better to date has been seen as a house filler.

A ballad singer always opens the show at the Surrey, and for last week Vera Clifford drew the first number. She did no harm, it requiring at least one act at the start to quiet down the audience. Sam Williams was on the bill. He is a singing comedian who has not gone very far when he is finished.

Ivy Leaf is as cute as her name, but on Friday evening as Ivy was tripping to the stage she made a miscue with her left big toe and did a lovely fall. Ivy danced well enough to cause the house to forget that before she concluded.

Taylor Granville put over a poor affair under the caption of a musical comedy. At the Surrey even, the piece was impossible and nothing worse about it could be said. The act is as free from comedy as a fish is from fur. Not alone was the audience to be pitied, but the players as well. Sam Collins is the main comedian. If he's funny, he didn't prove it. Other than a few falls, perhaps funny, Sam didn't enter. Margaret Tadcliff is of generous proportions and also comedies without comedy. If the act ever shows again, then someone's judgment will be as bad as the piece is or was.

Jules Garrison & Co. had to contend against noise, made by the audience, pulling out somewhat at the finish. J. P. Carroll, a military tambourinist, made out as the most popular number on the program. The Milton Trio dance and tear paper. These paper tearers are quite common on the MacNaghten tour. Outside of this the Trio have some fair dancing.

Horace Hunter and Co. played "Under Suspicion," a dramatic affair, closing the show. Hunter is supposed to be a German in Russia, but until the villain in the last lines of dialog explained he was beaten by a Dutchman, this did not become known. Hunter's dialect could have belonged to any nationality one favored. The piece contains many good lines, all handled by Hunter. The story is old, though about as daring a situation as has ever been "pulled" in public is interwoven. The act did well, but every baby in the house commenced to cry about this time.

The big card of the evening, "The Beauty Show" followed. The manager's speech was funny. It was in "one." When the talk ended, the drop went up on a frame surrounded by electric lights. Friday was the last night of the contest (held each evening). About twenty girls were still to be judged. At their numbers the young women stepped in the frame, one at a time, and posed for prettiness. With some it was an awful effort, though collectively the bunch looked good. Towards the finish when a red-headed girl walked into the frame, the others were all through. This red-head had the rest backed into the street. There were murmurs she was a "ringer" from another town, but when Red threw a kiss to her white-haired boy in the gallery, that audience went to her. She got the grand piano without protest. It was one great night that night for all red-heads around the Elephant and Castle.

AMERICAN ACTS FEATURED IN PARIS

SEPT
1909



BERT LEVY
FOLIES BERGÈRE



CHAS. T. ALDRICH
FOLIES
MARIGNY



THE FOUR FORDS
FOLIES BERGÈRE



WILLARD
SIMMS
FOLIES MARIGNY



DOROTHY
KENTON
FOLIES BERGÈRE



THE KEELEY BROS
FOLIES BERGÈRE



RITTER & FOSTER
ALHAMBRA

PROF. CRANZ' WONDERFUL INVENTION.

The marvels of a new photographing machine, the "ballistic kinematograph," exhibited this year at the Dresden Photographic Exhibit have amazed Continental scientists.

Privy Councillor Cranz, a professor at the famous Military Technical High School in Charlottenburg, long perplexed by certain problems in the flight and action of projectiles, has succeeded, after a long series of experiments, in perfecting a machine which will photograph the movements of the fastest bullet, the fastest-moving machinery or the fastest movements of nature.

By means of the ballistic kinematograph Prof. Cranz is able to take absolutely clear single photographs in silhouette, it is claimed, in the almost inconceivably short space of time of the one ten-millionth of a second and by the shifting of the film 5,000 separate and distinct pictures are taken in a single second.

"N-I" FILMS ARE DELICATE.

After having been in use a little more than two months the non-inflammable film is pronounced an expensive luxury by most owners and operators of motion picture machines. The process of treating the emulsions seems to have a tendency to render brittle and shorten the life of a film more than fifty per cent.

With more careful handling, however, the "N I" film may be made to last a little longer, but operators have become so accustomed to handling celluloid film recklessly that they cannot easily accustom themselves to the more delicate film of fire-proof qualities. The celluloid will stand considerable ill treatment before cracking, but the non-inflammable sort must be handled with great care if made to last for a reasonable length of service.

Another interesting point in film handling has been lately emphasized through the determination of several American manufacturers to adopt the Pathe style of film perforation; a system which, after several years of demonstration, is now admitted to be the best. The Pathe system has a wider curve at the ends of the perforations, thus allowing for shrinkage and expansion. With the old style of abrupt curves films are easily torn and rendered useless through being thus damaged.

MURDOCK GOES ABROAD.

Chicago, Sept. 23. J. J. Murdock and W. H. Swanson went to New York where the executive committee of the National Independent Moving Picture Alliance was to hold a meeting. Film men in Chicago believe that H. J. Stryckmans will be elected publicity promoter by the committee.

The plan is to show independent films in sections where they are not now strong.

John J. Murdock left New York for Europe last Saturday.

\$10,000 HOUSE FOR PICTURES.

A new moving picture theatre is being erected in the factory district of Hartford, Conn. It will seat 600, and when completed will have cost \$10,000.

Hubbard F. Roberts, the father of Herbert Lloyd, died Sept. 10.

PHOTOGRAPHING BEAR HUNT.

Enterprising citizens of Mabel, Col., have interested the Edison Co. in a bear hunt which they have planned for the purpose of photographing for moving pictures. Frank Dickens, a mountain scout and pathfinder of local repute, thought out the scheme and the Edison people have sent one of their most expert operators, Edwin S. Porter, to take the picture.

Several bears have been corralled in a thicket of woods. Guards have been placed to keep them there. Preparations for the picture taking included a cleared space where the machine man will stand, and to this open patch will lead the trail which the bear hunters will follow in pursuit of Bruin. Once he is in the clear, the killing will be made unless the bear changes the schedule by attacking the photographer and his camera.

Another film will show a bear making for the Big Muddy River, while the camera man makes the film of his approach and probable swim across the river. The mountaineers are so accustomed to the habits of the bears that it is thought the plans they have developed will work out in a satisfactory manner. The Edison people seem to think the scheme is not feasible, but the mountaineers of Colorado think it is. At any rate a good "chase" film may be the outcome if the bears don't act according to plans and specifications.

NINE ON A BLOCK.

Baltimore, Sept. 23.

There are now eight moving picture theatres located on the block below Halliday, on Baltimore Street. A new one is in course of erection and will open in October under the name of The Tremont. The Columbia Amusement Co.'s Gayety is on the same block, which has more street illumination at night than almost all the rest of the city.

MELIES CONTEST CLOSED.

The winners in the contest inaugurated by Geo. Melies for picture scenarios has been closed, and prizes awarded by the judges: J. P. Chalmers, Ellis Cohen, John Collier, J. P. Driscoll, James L. Hoff, Gaston Melies and Wm. Steiner.

The first prize, \$150, was captured by Evangeline Sicotta of New York with a manuscript labeled "The Red Star Inn." The second of \$75 went to David Reichgott, New Haven, who thought out "Baseball—That's All." Florence E. Turner for sketching "The Friend of the Castle" secures \$50 as the third bequest.

Seven remaining prizes of \$25 each were won by Tom P. Morgan, Rogers, Ark.; James Carroll, New York; Joseph Palica, Port Arthur, Tex.; Mortimer Martini, New York; J. B. Larric, New York; R. G. Kelly, Chicago, and Jno. M. Badley, New York.

In announcing the conclusion of the contest, the Melies concern offers no comment on the nature of the subjects selected as prize winners.

Indianapolis moving picture exhibitors have adopted a scheme whereby they hope to be permitted to give Sunday exhibitions. Ten public charities have been designated by a committee of managers as beneficiaries under the new plan. Sacred pictures, sacred piano playing and other sacred schemes will be adopted for the sake of the Sunday money.

VARIETY'S OWN PICTURE REVIEWS

"The Legend of the Lighthouse" (Gaumont).

This film goes the limit. In the mad chase after new subjects the Gaumonts have hit upon ghouliness as the revolting theme of their latest production, the robbery of dead bodies washed ashore by the waves which form the basis of this film. An old woman is seen upon a rock-bound shore, pulling bodies out of the water, strapping rings from fingers and searching pockets for money. The actors present a ghastly appearance as their bodies lie in all sorts of positions, rolled around by the waves which have washed them ashore. The old woman pulls them high and dry, wading out for some of them, signifying her ghastly delight as each body renders up its tribute of loot. Going home with the plunder, her son enters as she is taking invoice and stands aghast when she tells him how she obtained the money and jewels which she shows to him. Next the town crier announces to the villagers that the government is to establish a beacon on the rocky cape to warn mariners of their danger, depending upon the residents of the town to keep it always burning. When the lantern is hung the old woman resents its presence as a menace to the practice which she has followed of profit from the loot cast up by the water. She smashes the lantern with her crutch, and next morning on going to the shore the first body she comes across is that of her son who has been previously seen going to sea in a rowboat. The horror of the discovery drives her mad; she goes home with her son's body, tears a lantern from its hangings in the room and goes to the rock-bound cape, holding the lamp aloft. She is shown next as being transfixed into stone, and the rock resembling her, standing with lamp aloft, is the final scene. WALT.

"Taft in Chicago" (Essanay).

These Chicago hustlers got right on the job and released this film in less than a week after it was taken. There must have been a dozen men working on the proposition for the pictures are taken at widely diverging points in the widely distributed city on the one day that the President spent there. The strictly Taft views are numerous and in accord with all descriptions of the man and his smile. He is shown leaving the train upon which he arrives, addressing the crowd at the station, passing along the line of parade in an automobile and in many scenes at the ball game which he attended in the afternoon. In addition to the interest in President Taft's pictures found, there are several views of the ball game and the crowd in attendance. It is an altogether interesting film and should have a wide vogue as the President makes the circuit of our vast domains. For many reasons it should be shown on every screen in the country. WALT.

"Dropped from the Clouds" (Gaumont).

The tricks in this film are mystifying and sharply executed but what it is all about is more than the ordinary reviewer can find out. It fits in with a longer reel of the Gaumont type and was released for the evident purpose of sending through the full length. Trick pictures are very well to diversify, but they don't amount to much unless the average person can follow the theme. In this instance it is impossible. WALT.

"Gratitude" (Essanay).

It is hard to realize that a burglar can break into a man's home, steal a bag of all his jewels in the place, interfere in a fight between husband and wife, give back the gems, escape arrest and finally lecture the husband until he promises not to drink and love his wife forevermore; yet this is the way this film works out. The burglar gives back the gems he has pocketed, lecturing the husband on temperance and self-denial. The husband succumbs and the end of the reel finds the two men clasping hands. It is illogical in the extreme and too complicated in the arrangement to arouse. WALT.

"In Old Kentucky" (Biograph).

A dramatic subject is here shown well up in line with the excellent output of the Biograph studios. It tells with skillful exposition the tale of two brothers separated by their opposite sympathies at the opening of the Civil War. One joins the Northern army, the other goes to the front with the Confederate forces. The younger is sent through the Federal lines with important dispatches. Capture of course means death by hanging. It so happens that he runs into a sentry and is taken, his captor being none other than his brother. The Northern soldier starts for headquarters with the prisoner, but on the way he escapes and makes his way to the old home, the Union brother. The Confederate begs for protection, and his mother, who has always been in sympathy with him, hides him in her bed. When the searching Unionist reaches that room the mother raises a revolver to her head and threatens to kill herself if the search continues further. Her threat halts the search. The final scenes show the homecoming of the soldiers; the Northerner now raised to high rank enters with regaling and honor, while the other limps home broken in health and spirit. He carries a tattered flag of his regiment while the bluecoat bears the stars and stripes. They are finally reconciled while the two flags are entwined in their hand-clasp. The views, particularly those wide reaches of landscape, are exquisite, and the sentiment of the subject is exalted. Nevertheless it is difficult to reconcile the savage pursuit of his brother with decent feeling. RUSH.

"Aviation Contests at Rheims" (Pathe).

This series, following as it does the similar subject reviewed only a few days before by the Urban-Edison factories, loses weight by the loss of novelty. Had it been first in the field it would have been a splendid attraction. As it was, the

reel was a most interesting one, showing the aero planes and dirigibles in flight over the course. A good variety of views appears in the 600 odd feet. HUSB.

"A Fair Exchange" (Biograph).

This is a free adaptation of the story of "Silas Marner." Called to the bedside of a sick man who subsequently dies, the hero of the film is accused of causing his death. Tried under an old superstition, and upon drawing a black card from a box, he is banished from the village. This fate embitters him against mankind and he becomes money-mad and miserly. Beggars come to him and little children ask for food, but he turns them all gruffly away and continues to count and recount his hoard. One day robbers enter and steal his savings. He searches high and low and at last returns to his cobbler's bench brokenhearted. Just then a little girl enters, explaining that she is hungry and homeless. The sight of her misery makes him forget his own grief and he takes her to his heart, signifying that it is a fair exchange to have her and lose his money. WALT.

"The Conquering Hero" (Lubin).

This comic is well photographed and well acted, making a very good film. The winner of a boat race is made a hero by his friends and is invited to a banquet at which he is to be highly honored. His destination is in the country, and upon going from the train to the home of his host he is set upon by a tramp who makes him exchange clothes. The tramp's pal also does the same thing to a gentleman who is on horseback riding, and tugged out in confiscated clothes, the two hoboes proceed to the banquet. Their actions provide the humor, and the ultimate discovery of the real "conquering hero" lands the tramps in jail. Meanwhile a spirited chase develops with much attendant comedy. WALT.

"The Siren's Nocturne" (Vitagraph).

This is a fantastic film, based presumably on the idea advanced in one of the Hippodrome shows of a couple of seasons ago, where the girls disappear into the tank and their admirers dive in after them. His gift of simple beads spurred by the girl's love, a young man goes to the seashore. By playing his lute, he charms the siren to the surface and dives in after her when she disappears. This incident, gaining circulation in the village, prompts other lovers of men of various ages to come to the shore and pipe a siren to the surface. The hero of the picture explains to his friend that he wants a string of real pearls for his dry-land sweetheart. One day, however, he comes to the surface, swims ashore and makes a great hit with the real pearls for the real girl. There is but little comedy and the film is not a very good one. WALT.

"Saved from the Quicksand" (Gaumont).

When this film was photographed one of the participants came near being drowned up, it is said, by the quicksand with which they were trifling. This incident, however, does not in any way figure in the picture. A young girl, in bare legs and bathing suit, is shown running about upon the sands in search of a place of safety from the rising tide. Several times she sinks in the treacherous sand, but extricates herself, and finally winds up on top of a rock, surrounded by the rising waters. She is discovered by a party of Monks, who rescue her and take her to their monastery. Here is shown a religious service of thanks and praise and a trick process disavowed by the painting of the Mother and Child, which the girl is at work upon, is completed while she sleeps through super-human agencies. The introduction of religious ceremony into moving pictures is in mighty bad taste, inasmuch as the subjects who do the posing are not the real thing and they don't know how to present characters with which they are so unfamiliar. WALT.

"The Unspoken Goodbye" (Vitagraph).

This dramatic subject has one exceedingly interesting strip of film to save it from mediocrity. Its story is not very clear and not much acting is required. Father, mother and child are seated at breakfast; the time has come to leave for work. There is a tiff because the father declares he has no time to secure a bucket of coal. The angered wife declines to kiss him goodbye. The scene shifts to a quarry where the father is at work. There is a fierce blast. One workman is buried under the rocks. A woman hastens to the home of the workman who has not been kissed goodbye, and tells the wife that her husband has been killed. Hastening to the scene she falls prostrate upon the disfigured corpse. The little daughter also arrives, but discovers it is not her father, as she fails to recognize his boots which she laced at the breakfast table. Her intuition proves to be correct, for the husband soon hurries into the house, where his presence turns all to joy. The blasting scene is interesting and has been photographed remarkably well in all details. The film is, as a whole, but fair. WALT.

"The Ordeal" (Edison).

This is a second film the Edisons have based on Victor Hugo's "Les Misérables," but it is not as interesting as the former subject. The action is slower, the story longer and not so climactic and clear. Valjean is now Mayor of the little French town, where he also owns a factory. Fantine places her child in the care of a hotelkeeper, and goes to work in Valjean's factory. She is charged unjustly with an infraction of the rules and discharged. At this juncture she receives a letter demanding more money for the maintenance of her child. In desperation she goes into the street to earn it. Arrested and brought before Valjean he orders her release, believing that he was the cause of her discharge from the factory. (Continued on page 20.)

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Sept. 13.

The Marigny was the scene of a crime September 7. At the end of the entertainment an elegant couple were leaving with the rest and were about to enter a carriage when a young man stepped forward and fired, the ball striking the woman in the face. On being arrested the would-be murder explained that victim was his wife. He gave his name as Louis Lambin, of 8 Rue Parmes, aged 27, theatrical agent, and stated he married his wife Marcelle 18 months ago. Recently she had a desire for a gayer life, left home, and the husband heard she was frequenting nightly the Marigny. The victim may recover.

Polaire, the twinkling star of the theatrical firmament here who is drawing well with "Ma Gosse," a realistic sketch of the low life in Paris, introduced into the Moulin Rouge revue, will shortly leave for a short engagement in London prior to appearing at the Vaudeville Theatre, and it is a foregone conclusion that the poor Moulin Rouge will close September 20. Paul Ruez, of the Parisiana, is credited with the intention of taking this resort, roofing over the garden and making a ballroom. Whether he will obtain a new lease, with suitable conditions, from J. Oller, the owner of the building, remains to be seen. The tenant now sought after is another willing to assume the responsibility of the former Moulin Rouge Attraction Co. (the English syndicate), pay six months rent in advance (\$23,100 per year is the rent, and accept the same contracts as hitherto. This would alone require \$57,000, to be paid down. Mr. Oller reserves to himself the farming of the refreshments, side shows, advertising in the hall, and supply of electricity. Mr. Ruez at one time had the Folies Bergere and the Olympia, so his experiments with the "Red Mill" should be interesting—if there is any truth in the present rumor.

It seems that Charles Anmont, formerly of the Moulin Rouge Attraction Co. is not going to build a music hall at 23 Boulevard de Clichy, but a restaurant and dancing saloon.

An exposition of theatrical art is to be held in Berlin Zoological Gardens, from Oct. 22, 1910 to Jan. 2, 1911, by the German Society for Theatrical History. The cost will, it is said, be four millions marks, and a special section will be devoted to modern theatrical exploitation.

The Jardin de Paris closed Sept. 9, and all the principal al fresco resorts of the French capital have now finished for the season—a disastrous one. At the Ambassadeurs and the Alcazar business has been on a par with the management; both indifferent this year.

The latest is that the famous ball room of the Latin Quarter, known as Bullier, is to disappear altogether and its place taken by a large block of flats.

Plébins, a famous French comic singer, who retired from the stage about five years ago, died Sept 9.—Dorothy Kenton, laid up with rheumatism, is on the high road to being her old self, and will re-

sume her place in the Folies Bergère program within a few days. Although the management had the right to cancel her engagement, having been absent five days, they have notified Miss Kenton that she can join as soon as ready, which speaks much for the talent of the pretty artiste and the good will of the Folies Bergère.

Donovan and Arnold, who have been abroad since June, are scheduled to sail for New York to-day.

Lottie Williams in "On Stony Brook" opens her vaudeville engagements under the direction of Jenie Jacobs on Sept. 27.

Kitty Wolfe Blaney is contemplating a "single" in vaudeville. Her husband, Harry Blaney, is with "Little Nemo."

R. A. Roberts may postpone his opening on the Morris time over here from Nov. 22 to a week or so beyond.

Anna Lehr, formerly a member of the Gus Edwards forces, and Ed. McKimmie will open in a new act.

Kalmer and Brown were specially engaged this week by Percy G. Williams through Eddie Keller as the special added attraction for next week at the Colonial.

Irving Walton was substituted for Joe Flynn at Keeney's, Brooklyn, this week.

Jack Von Tilzer of the York Music Co. returned home Wednesday morning from his four months' tour of Europe.

NOTES

Jehan Rose was offered eight weeks on the Sullivan-Considine Circuit next summer at \$500 weekly. Mr. Rose hasn't decided whether to return to England at that time or remain over here.

The clown, Holland, from the Hippodrome, has gone to Berlin on "spec." He expects to return here for next season as a fun maker in one of the Ringling circuses.

May Rozella, formerly of Merritt and Rozella, has been granted a divorce from Chas. Merritt.

Elita Proctor Otis will leave "The Girl From Rector's" shortly, returning to vaudeville at Buffalo, Oct. 11, booked by M. S. Bentham.

The United Booking office will handle the vaudeville acts which are to play the Burnside Opera House, Mt. Carmel, Pa., in conjunction with moving pictures, commencing Oct. 18.

Paul Sanders, vaudeville and circus agent, returned to New York this week after being four months in Europe searching for material.

The British Guards' Band, a feature at Manhattan Beach last summer, has been offered as a vaudeville attraction through Alf. T. Wilton. The organization carries thirty musicians.

The Eastern Wheel censors or "inspection committee" will leave New York Oct. 4 for a tour of the circuit, remaining away three weeks.

After Myrtle Byrne had finished her act at the Fifth Avenue Monday a piece of scenery fell, striking her and rendering her insensible for some moments.

The Lutz Bros. arrived in New York Monday last, completing a motor-boat trip from Chicago, via the lakes, St. Lawrence River, Lake Champlain and the Hudson.

Annie Blanche in "Freckles" has been placed on the Morris time by William Masaud. The act opened at Winnipeg Monday.

Severin sails from the other side Oct. 20. The French pantomimist will open in a Morris house over here in a different sketch from that presented last season by him in New York.

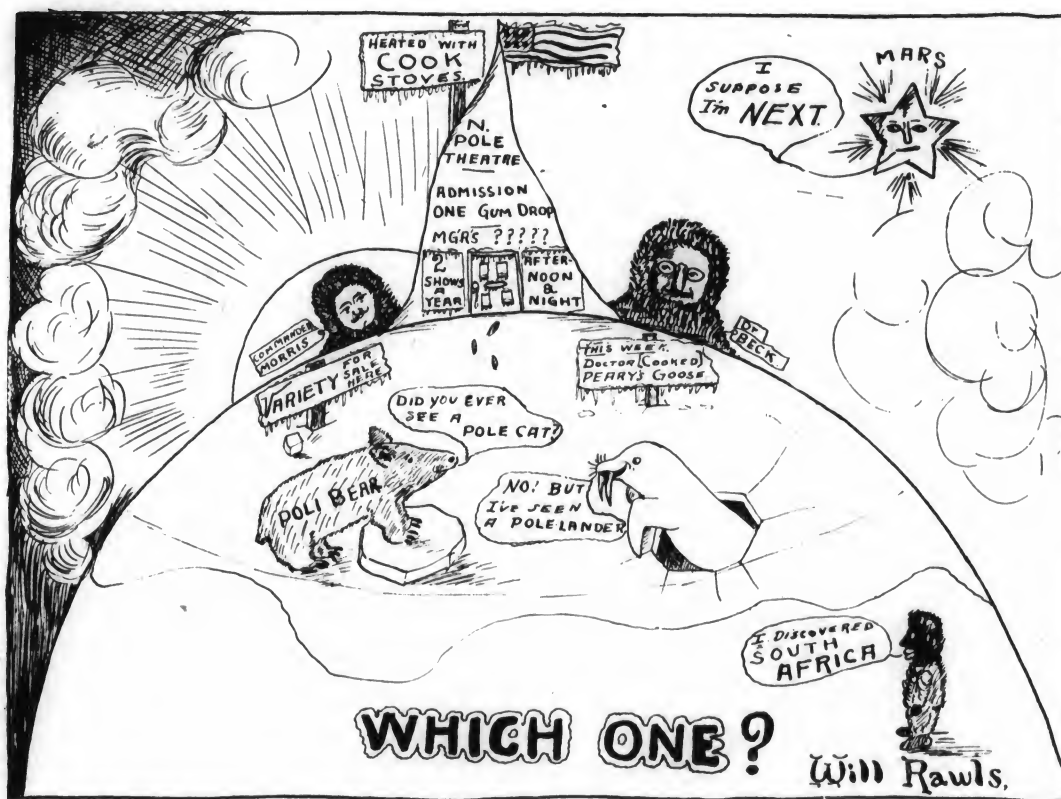
The Elite at Danbury, Conn., has lately been placed on the Joe Ward booking sheets.

Brent Hayes, a banjoist, abroad for several years, has returned to this side, and will enter vaudeville alone under the tutelage of Jo Paige Smith.

B. A. Rolfe, Bob Batterman and Jack Henry arrive on the Philadelphia, due to-day (Saturday).

The Orpheum, Yonkers, is playing popular priced vaudeville again this season, managed and booked by Sol Schwartz. The house is now operated by "The Neighborhood Amusement Co." Several "Wall Street men" live in the "neighborhood."

Mabel Bardine is playing a new sketch at Proctor's, Newark, this week.



NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
New York.

Ward and Curran (New Act), Fifth Avenue.

Spissell Bros. and Co., Fifth Avenue.

"Four Girls From Melody Lane," Fifth Avenue.

Arthur Prince, American.

Johnson and Dean, American.

Wellington Zouaves, Plaza.

Bruno-Kramer Trio, Plaza.

Willa Holt Wakefield (New Act), Plaza.

Four Koners Bros., Colonial.

Pat Reilly and Co., Third Avenue.

"The Tell Tale Heart," Orpheum.

Tyler and Burton, Greenpoint.

J. J. Dowling and Myra Davis, Columbia.

"Toymaker's Baby," Columbia.

Robt. Hodge and Co., Columbia.

"The Tempest," Columbia.

"The Woman in the Case."
Illusion.

8 Mins.; Full Stage (Special Setting).
Hammerstein's.

Other than the title of this new illusion, at Hammerstein's this week for the first time, it is excellent in every respect, and one of the best "mysteries" shown for a very long while, or perhaps since "Dida." It is in the "Dida" class, though worked differently. On a stage fully lighted, with a few bunch lights protruding from surrounding red curtains, a glass case is built upon a platform about three feet from the ground, suspended by an oval iron framework. After a curtain, first drawn about the cage (to the bottom only, leaving space between platform and floor beneath open), has been removed, a plump, good-looking woman dressed in white leaves the cage, bows and exits. Perhaps more showmanship would help the illusion, though it must mystify. The act is supposed to have been made up in New York. It ought to create an amount of discussion as to how it is worked

Sime.

Thora.
Ventriloquist.
10 Mins.; One.
Fifth Ave.

Thora, an English ventriloquist, is having his first American showing at the Fifth Avenue this week. Beside ventriloquism, Thora is a female impersonator. From this the act is supposed to derive its value. When the man removed his wig Monday night the house, or some parts of it, seemed dazed, but why they should if they have seen Eltinge, Lind, The Great Richards, or others is hard to understand. Thora is not a particularly good impersonator, but as an act it is the only thing that can possibly save him on this side. His ventriloquism will not stand the test of the other manipulators of the single dummy. There is no laughable wit in the talk, and none of the trick manipulation playing so strong a part with an audience is indulged in. One or two female ventriloquists on this side are doing better acts than that shown by Thora, and they would probably prove quite as novel and a heap more attractive than this impersonator. *Dash.*

NEW ACTS OF THE WEEK

William Gould.
Singing Monolog.
19 Mins.; One.
Hammerstein's.

Appearing as a single act at Hammerstein's this week, William Gould sang for nineteen minutes, with a few moments of talk interspersed. A couple of Mr. Gould's selections were lively in a spicy way and were much enjoyed, the audience laughing heartily at "Nobody is Satisfied" with its buried humorous points. Among the jokes Mr. Gould has several new ones. All got over, some to considerable laughter. The opening was a song, "I Wonder," with Mr. Gould semi-reciting it from a nonchalant position against the proscenium arch. This was followed by a brand new ditty, well written and catchy about Dr. Cook and Peary. "Dad's Philosophy" (retained from the William Gould-Valeska Suratt turn), and a new pretty sort of ballad, "When the Bloom is on the Heather" made up the remainder of Mr. Gould's first single specialty. "I Wonder" hardly seems to be the song to open with, nor "The Bloom" to close. They extend the variety in selections Gould strives for and succeeds in obtaining, but the remainder of his matter is so radically different that these two do not fit in. Mr. Gould is one of the few "entertainers" who entertain. For his jokes he supplies points, causing them to become jokes in reality, and for his songs, when comic, there are lyrics, understandingly delivered, which amuse. "No. 4" on the program following a bill draggy at the opening, held the house back for awhile before the monologist could "get 'em," but once gotten, he held them to the finish.

Sime.

Bonita, assisted by Lew Hearn.
Songs and Travesty.
17 Mins.; Full Stage.
Olympic.

Bonita and Lew Hearn came into prominence some two years back when "Wine, Women and Song" started something at the Circle Theatre. Presumably they were both successful along with the piece, but they will have to do something better than they did at the Olympic to start anything in vaudeville. Hearn is the "rube" sheriff, securing no chance with the character in the vaudeville proceedings, simply because there is no reason for it. He is a funny little rube, with a high squeaky voice. That's all there is to it. Bonita sings a couple of songs and looks good. "No Wedding Bells For Me" in a new act hardly augers well for Everything Up To Date, as the program caption described their turn. The second song, while very pretty, is also a familiar number though there can be no real objection to it on that score. Bonita sings it nicely. A travesty on "Three Weeks" comes under the same heading as the "Wedding Bells." Even though it were done well, it is cold and in this case, it is not done well. The Bonita-Hearn specialty will not do for vaudeville. It is questionable if the team can jointly put anything over, for they do not seem suited to each other in any way on the stage.

Dash.

Robertis and "Co."
Animal Act.
15 Min.; Full Stage.
Columbia, Brooklyn.

The "Co." is a fine bull dog and as good an actor as Robertis. The man has developed a clever idea in dog training. The opening shows the man at home regretting he has lost at gambling money his mother needs at home. On top of his resolutions not to play again, he is invited by telephone to sit in at a "big game." The dog assists him to dress, and they leave the room. Here the moving picture film shows the journey to the gambling house, the game of cards, the gamblers passing cards to make a hand to beat four aces, the fight over the discovery of cheating and the dog grabbing the money from the table and disappearing. Home he goes with the bundle, opens a safe, turns the knob to lock the combination and he is off again to assist his master. During the run of the picture Robertis does some talking to make more realistic the card scene. When dog and master reach home, the screen goes up and the little drama is concluded in the original setting. Upon receiving a telegram that his mother is coming on the next train, and realizing that he has spent all of his money, the man opens a drawer, and produces a revolver with the intention of committing suicide. The dog takes the gun away from him, puts it back in the drawer, and then going to the safe, opens it and carries the money to his master. There is then enacted a disrobing scene, done with the man behind a screen. As each article of apparel is taken off the dog unrolls the oilcloth signs which bear reference to the condition of each piece of clothing. This is the only poor feature of the act and should be dropped at once; there is no humor in these references to unclean conditions and the use of such material is an offense to an otherwise pleased audience. Robertis does very well as an actor, but interest centers in the dog alone.

Walt.

Three Gilden Sisters.
Songs and Dances.
8 Mins.; Full Stage.
Manhattan.

The Three Gilden Sisters lack up-to-dateness. The girls are doing a series of old-time clog dances that lost all value many years ago. In this case at least it is not lack of ability, but rather thoughtless disregard. The three girls look and dress well, and were they to go in for the lively step dancing of the present day might be able to put something over. The girls should do away with the playing on the bones, if nothing else. It is not good and is way behind the times. One song only is sung. This is given little attention and it is hard to tell anything about their voices. It is safe to say, however, that they could get away with enough singing to meet the requirements of an advanced dancing turn. The present specialty will take the girls no further than their present surroundings.

Dash.

Ida O'Day and Co. (a).
"A Bit of Old Chelsea" (Dramatic).
Four (Interior).
Colonial.

Several years ago, when Harrison Grey Fiske managed the old Manhattan Theatre, Mrs. Fiske presented this one-act play, by Mrs. Oscar Beringer, as a curtain raiser to one of her dramas. Under such auspices and amid the surroundings of a dramatic stage, the play won much approval; but for vaudeville it seems just a little too scant in construction and too sparse in logic. It holds attention, to be sure, and will doubtless be continued over the circuits, but it is nevertheless lacking in the tense grip of human sympathy which vaudeville loves so well. An artist engaged to marry, is clearing away his old love tokens. A studio friend invites him to join a party of chaps who are celebrating. He promises to do so. Looking out of the window, while alone for a moment, he sees the prostrate form of a girl upon the pavement. Hesitating to play the good samaritan because betrothed, the artist, after a struggle, decides for the unfortunate. She proves a pretty flower-girl, fatigued from a hard day, starved and spent for want of food. He invites her to rest, gives her tea and chats pleasantly until remembering it is late at night and that the girl should go home. She, in her simplicity, cannot see the point of being compromised, and he decides not to explain. His bunk is an "upper," after the manner of berths in a boat's cabin, and he has only nicely installed her there, under his fur coat, when his friends come in, full of fun and the contents of a bottle previously loaned them by him. Discovering the girl's hat and then her exact location, one of the men decides to investigate. In resisting this resolve there is a fight, the artist throwing the inebriate to the floor. Apologies follow, the friends depart and leave the studio to the artist and the flower girl. She in the "upper" and he on the couch, they converse; he tells her he is going to marry, and then dozes off to sleep. The girl has a scene by herself, bemoaning the fact that she is ignorant and unable to marry the chap whom she has in two hours learned to love; then she quietly descends from her bunk, kisses the artist discreetly on the brow and departs. Ida O'Day makes the flower girl a very likeable creature. David Proctor and Wallace Widdecomb give clear-cut and artistic portrayals in her support.

Walt.

Lola Merrill and Frank Otto.
"After the Shower" (Comedy).
20 Min.; One.
Colonial.

Lola Merrill, formerly of "The American Idea," and Frank Otto (late of Carlin and Otto) have been provided with a lot of bright comedy lines by Louis Weslyn. They glean therefrom every bit of laughing value there is. Mr. Otto, coming abruptly from a "Dutch" act is to be complimented upon his style and execution. Miss Merrill looks just as pretty as any pretty girl can look, and that's pretty enough. After a few moments of rippling comedy chatter, Otto turns to a song about "A Minister's Son," which he sings well, Miss Merrill, meanwhile, changing her dress. To close, they introduce some clever dancing, sing and get away to much appreciation. The act is nicely dressed, contains an abundance of bright material, and is altogether pleasing.

Walt.

Muriel Window.
Songs.

14 Mins.; One.
American.

"America's Youngest Prima Donna," says the program, thereby handing a "knock" to a very pretty and lively young person. Vaudeville is not overstrong for prima donnas, young or old. They take themselves too seriously. Miss Window, although she is a bit ambitious in her offering as to selections, evidences a charming anxiety to please, and although she does not dance, has an animated smile and a good deal of youthful grace. Also she has a delicious little lisp that quite captivated her audience. Monday night she sang three verses and as many choruses to her opening song, and made no costume changes, a distinct handicap to an act of this sort. Pretty little character songs, with a touch of humor or even "spice," and a catchy costuming scheme would do wonders for the young woman.

Rush.

"Jeff Fitz, the Boxing Kangaroo."

13 Mins.; Full Stage.
American.

The kangaroo is rather undersized and its boxing is not very lively, but it proved something of a novelty and was liked as an early number at the American this week. The stage is set with all sorts of punching bag apparatus at the rear, the centre occupied by a regulation roped ring. For the opening the Gordon Brothers go through a nine-minute routine of excellent bag punching. Then the kangaroo is introduced in a three-round bout against a young man. The animal has a curious trick of catching his opponent about the neck and trying to kick him with its hind legs. This was good for laughs, but the young man did almost all the boxing and practically hugged the kangaroo all around the ring.

Rush.

Frank and Edith Raymond.

Wire.
9 Mins.; Full Stage.
Hammerstein's.

The program would lead one to believe that both members of the team performed on the wire. The woman only works, the man in evening dress trying for comedy, which does not get very far. It consists entirely of tripping and dropping various articles in his endeavor to hand them to Miss Raymond. The woman is presentable, looking rather well in an odd costume of black tights and yellow bodice. The conventional wire tricks are well performed, though somewhat slowly. Her feature tricks are the riding of the bicycle and unicycle on the thread. The tricks are well done, and being executed by a woman receive more than they would ordinarily. The act opened the show at Hammerstein's and did fairly well for the position.

Dash.

Le Roy Trio.

Musical Act.
15 Mins.; Full Stage.
Columbia, Brooklyn.

One girl sings, another plays the piano and the man is a violinist. All three have a solo and there are two numbers in which the trio unite. Vaudeville demands more talent than any of the trio displays, although the church socials or concert work their accomplishments should be better appreciated.

Bockman and Gross.

"Sister Act."

12 Min.; One.
Columbia, Brooklyn.

The girls are nice looking, dress neatly and put over a very entertaining singing and dancing number with the accent mostly on dancing. They should pass in proper company. If they were disposed to go a little deeper into the matter of expense for costumes, their offering would be proportionately benefited.

Walt.

OUT OF TOWN.

Mason, Wilbur and Jordan.

Acrobatic, Pantomimic Act.

13 Mins.; Full Stage (Special Set).
Schlindler's, Chicago.

Playing the west for a year, this is the act's first big eastern showing. The trio present a "trick cabin" act in a new way. At the opening there is a comedian in front of a set wall and cabin. Suddenly two acrobats appear made up as soldiers and for a time they work mechanical figures. After the comedian has had an opportunity to investigate them in comedian style, they relax and do tricks, returning to the mechanical poise. The best trick they do is a foot pitch from hand-to-hand, the three participating. The acrobatic work is good; pantomimic is fair, but the finish poor. They present the chase, familiar in these acts, and conclude by diving into a set wall. The audience expects them to bob out again at some unexpected point and the climax is lost. A comedy finish will improve the act. Now the act is acceptable for smaller cities.

E. E. Meredith.

H. V. Esmond and Co. (2).

"Among Thieves" (Dramatic)
Palace, London (Week Sept. 6).

At the Palace last week a new sketch appeared, called "Among Thieves." From the way the audience gave close attention, it ought to help the program. The piece is an Arizona affair, written by William Gillette, having to do with two crooks from the East, one in Arizona on account of his lungs, the other, a pal, helped out of a scrape by the "lunger." The "lunger" does not know the identity of the other. In order to test the lunger, his friend (real name, Gus Tracey), suddenly handcuffs the lunger's wrists, telling him if he discloses where Tracey is, he will allow him to remain in Arizona. The lunger knows that Tracey has been keeping himself away from the police, but "squeals." The detective (Tracey) prepares to leave for the East for "Tracey." The other, in an invalid chair, tells his wife to pack some lunch for the detective in a basket and tells her to give him something for remembrance as he had treated him so well. The wife asks what there is to give him. The lunger whispers to put in the revolver. When the basket is brought out, the sick fellow asks for the basket to see if everything is alright, grasping the revolver, he immediately covers the detective just as "Tracey" is going to call him for wanting to give him away. The lunger is bent on killing the detective because he knows where Tracey is. Tracey proves his identity and all is well. The situation is a strong one and the piece acted splendidly. H. V. Esmond took the part of the sick fellow, while Bassett Roe was Gus Tracey.

Herman Lieb and Co. (3).

"Dope" (Dramatic).

20 Mins.; Full Stage (Special Set).
Majestic, Chicago.

Herman Lieb and Co. are presenting Joseph Mediil Patterson's playlet "Dope" in vaudeville, and while it lacks any great amount of comedy the situations are so well handled and the playlet itself of such great interest that it is certain to be liked in large cities where the sale of cocaine is common and the work of "reform" always in evidence. A young man and a young woman participate in a crusade against the sale of cocaine, hiring a messenger boy to make a purchase of the drug in their presence that they may prosecute the druggist. The plan works. The young people think they are sincere in their efforts and are so positive that the druggist can offer no defense for his action that the young man delivers a diatribe which shows the disdain he has for those who profit by the sale of cocaine. When he has concluded the druggist shows that the "dope" is bought from the very firm in which the young man's money is invested. The girl immediately breaks off her engagement with the young man. When she has taken her stand the druggist tells her that the building he occupies belongs to the girl's mother. She sees that the druggist has tricked her until the trio occupy the same position. The young people give up their ideas of reform and the druggist has the sympathy of the audience when the curtain falls. Herman Lieb as the druggist portrays his role faithfully and avoids the many temptations to overdo. Charles E. Conway, a policeman, who at the opening of the act, "tips off" the crusade to the druggist, incidentally borrowing two dollars and filling his pocket with cigars, is amusing. Jane Evans and Walter McCullough as the reformers, had not mastered their roles at the Monday matinee, but got through fairly well. Small parts illustrating the "dope fiend" were well played.

The act is made effective by showing that reformers lose their ardor when the "reform" strikes home, and by illustrating the various ramifications which connect prominent people with evils found hard to regulate.

E. E. Meredith.

Ward De Wolf, assisted by the Rainbow Sisters and the "Pony Boy Girls" Singing and Dancing.

23 Mins.; Full Stage (Special Set).
Haymarket, Chicago (Week Sept. 13).

Ward De Wolf, who first came into prominence when playing opposite Mabel Barrison in "The District Leader," is featured in the newest "girl act" produced in Chicago. He is still in his teens, with the natural endowment, in the way of appearance, personality and training, indispensable to success. The Rainbow Sisters and the "Pony Boy Girls" are young, pretty and sing and dance enough to fill the requirements. The act opens with the six girls seated on a set fence. After a medley, De Wolf enters and sings "You've Got Me Goin' Kid" which he does nicely. A "Baby Grand" number follows in which the six girls drum on toy pianos at the chorus. De Wolf then has some talk with the Rainbow Sisters after which he sings "The Same Old Story" which he follows with a familiar melodramatic burlesque. The girls then have a number, and the act closes with "Pony Boy," in which the girls have contrivances to appear as though astride ponies. The act was well liked.

E. E. Meredith.

Jumping Jack Hawkins.

11 Mins.; Full Stage (Palace).
American, Chicago.

Jack Hawkins presented a novel opener at the American this week. Working in a palace set, the walls decorated with various college flags, Hawkins appears in a "gym" suit, proceeding to jump over chairs, table, etc. He also does a little high kicking. It takes well. Hawkins after tying his feet in a basket, jumps over the furniture in quick succession. Following this he announces he is the holder of the indoor record of six feet, six inches, and will jump over the uprights at that mark, which he does for a finish. Hawkins is a clean cut chap of the college type, and of splendid appearance. He works smoothly and gracefully and his record jump landed him a warm round of applause. In making the announcement he should speak louder for, with the fans buzzing, his voice didn't carry far. A special set of a gymnasium or college campus would be an improvement. Hawkins has something new, and will no doubt create interest.

O'Connor.

John Dillon.

Comic Songs.

14 Mins.; One.

Young's Pier, Atlantic City.

They liked John Dillon from his entrance. He immediately went into a series of parodies and comic songs which he calls "clown" songs. There is something about the songs beside their funny lyrics that makes them go big. That something seems to be a trace of pretty music. And then John has a likable way of singing them. He sang six numbers, and by the way they were applauded he could have sung a few more. "Ziggy Zaggy" and "Me Me" were particularly good. John Dillon, single, is very likable.

I. B. Pulaski.

Four Mullers.

Hoop Rolling and Hoop Juggling.

11 Mins.; Full Stage.

Criterion, Chicago.

The Four Mullers, who bill themselves as "Pat Casey's Juggling Boys," offer hoop rolling and juggling, new and unusual enough to be the source of much favorable comment and well-earned applause. Many of the tricks have not been seen before. The hard throwing presented at various times makes the act unusual. For a finish they are using illuminated hoops. There is a great opportunity with the illuminated hoops which the boys will likely take advantage of. It is a most meritorious offering of its kind.

E. E. Meredith.

The Two Ahlbergs.

Comedy Acrobats.

12 Mins.; Full Stage (Special Set).

National, San Francisco (Week Sept. 12).

Two men (comedy and straight) have a knockabout routine varied with some clever equilibristic work. The comedy is on the slap-stick order. The hand balancing is exceptionally clever. At present too much repeating is in evidence. The introduction of several new tricks would strengthen the act considerably. A "prop" wagon is carried. The top removed leaves a platform upon which to work. The act went well here. Good hard work predominates, and little time is wasted.

Fountain.

(Continued on page 22.)

PAID FOR UNPLAYED SHOWS.

A letter received from an artist with the Barnum-Bailey Circus in New York, indicates that a dispute arose last week over the payment of salaries for three days this season when performances were missed. Otto Ringling, who is handling the show, announced early last week that this amount would be deducted. The artists in the show demurred and finally offered to leave the controversy in the hands of Harry Mountford, secretary to the White Rats Board of Directors. Mr. Ringling was at first unwilling to make this concession but finally acquiesced.

Mr. Mountford visited the show in Joplin, Mo., and after the question had been gone over the show agreed to make good the whole salary which it had threatened to withhold. Mr. Mountford upon returning to the city refused to discuss the matter. "The artists with the show," he said, "received all they asked for, so the matter is closed. I cannot comment upon it further."

Inquiry among circus people familiar with the situation indicates that the Barnum-Bailey management contracts have always carried clauses covering this point, one calling upon the artists to engage in Sunday and extra performances upon the demand of the management, and the other setting forth that no salary should be demanded for shows which for any reason were not played.

Under the proprietorship of James A. Bailey these clauses were never rigidly enforced. Full salaries were always paid to artists for performances missed because of wet lots, bad weather or late arrival or any other circumstance beyond the control of the players. It is recorded that in one season forty shows were missed for one reason or another, but every act received full salary.

No discussion ever occurred as to extra performances, for the people of the show were willing to work them without compensation as a return for the money they received without working. One season the show played several Sundays during a run at the Chicago Coliseum without pay, and during the European trip seven days made a week at regular salaries.

It was James A. Bailey's boast that the show had never failed to pay off every week on the set day. On one occasion the lot was so bad after a storm that artists could not get to the ticket wagon. The wagon was accordingly dragged off the lot to dry ground and the payroll settled.

QUITE A JUMP.

Chicago, Sept. 23.

Rex Roselli, who deserted the circus field some years ago for the dramatic end of the business, was in town last Friday. He is now with "The Montana Limited," Roselli was formerly a lion trainer.

AVARICIOUS EDDIE.

Chicago, Sept. 23.

Edward Arlington is trying to corner all the money in the world. Not content with an interest in the "101 Ranch" he has sent out a society problem play, "The World and a Woman" in which his wife, Nettie Bourne, is featured.

WILD WEST MAY CLOSE EARLY.

Chicago, Sept. 23.

It is reported that the 101 Ranch will end the season the middle of next month.

CIRCUS NEWS

SOME CHANGES EXPECTED.

Chicago, Sept. 23.

Reliable information comes from the "Two Bills" show that in keeping with the proposed policy of further retrenchment for next season neither Johnny Baker nor William Sweeney will be with the organization. This is particularly surprising when it is remembered that Baker is "Buffalo Bill's" foster son, and that Sweeney has led the cowboy band ever since it was first organized, over twenty-five years ago.

No greater tribute of loyalty could be paid by Col. Cody to his new partner and manager, "Pawnee Bill," than the countenancing of the elimination of these two old stand-bys from the entertainment.

It is further declared that in the event that Louis E. Cooke is not retained as general agent, a fact which is not as yet assured, the entire personnel of the advance brigade will be changed, with the sole exception of Maj. John M. Burke.

"PUNCH" GOING AHEAD.

Chicago, Sept. 23.

Punch Wheeler, circus press agent and wit, has left the John Robinson show and is in advance of F. A. Wade's "A Knight for a Day."

When Mr. Wade purchased the production of B. C. Whitney recently he had difficulty in locating Wheeler who was buried in some of the towns he used to "kid," when compiling booklets for the Lake Shore railroad.

NOT SO GOOD.

Ringling Bros. Show played to the poorest business any tented organization of its size ever received on the Pacific Coast, according to reports which are now straggling in from San Francisco.

Last year the Baraboo Brothers sent their Barnum & Bailey Show to the coast, with Buffalo Bill a close runner-up. Business was remarkably good in all the towns until Frisco was reached and there the turnaways were few.

This year there were no turnaways at all in the Pacific metropolis. In the other towns which the Ringling Show made, business was not at all up to expectations.

CIRCUS ABOUT "THE OLD TOWN."

Chicago, Sept. 23.

"The Old Town" which Montgomery and Stone produce at the Studebaker this week has a circus flavor. The comedians play the roles of country lads who have an ambition to shine in the circus world.

The first act will show the exterior of the circus tents.

KILLED WITH A BLOW.

St. Paul, Sept. 23.

Last Sunday a leopard on exhibition at a local amusement resort escaped from his cage and attacked a four-year-old boy. He had injured the child seriously before Chas. Reustrom, a blacksmith, rushed from his shop nearby and killed the leopard with a blow of his sledge.

Mr. and Mrs. Del Fuego have closed their engagement with the Yankee Robinson Show owing to the serious illness of Mrs. Del Fuego, who is at the home of her mother in Perth Amboy, N. J.

AIRSHIP DOESN'T FLY.

Chicago, Sept. 23.

The newspaper advertisement used by the Yankee Robinson show for the date at Wymore, Neb., yesterday is interesting to circusmen. It has a picture of a showman in the center who greatly resembles the late P. T. Barnum. Above it in big letters are the words, "Yankee Robinson, Greatest Show on Earth." Another line reads "Actual Investment \$1,000,000" and balancing it is a line "Actual Daily Expense \$4,300." At one side is a picture of an airship, and played up prominently is the announcement: "Sensation of the hour! Marvel of the age! The Airship is Coming! Watch and wait for it! Positively appears each day with Yankee Robinson! A sight Never to be Forgotten."

The adapter of this advertisement had no synonym book handy for there is still another phrase—"Don't Miss This Rare Sight!" If information around Chicago is correct this airship has not been in working order at a single stand this summer. It was built by the canvasmen before the opening of the season under the direction of Fred Buchanan and is not a success as far as sailing goes. The workmen often get it out upon arrival in the exhibition town and work on it for hours but, if the reports here are reliable, it has not made an ascension yet.

In a small line at the bottom the show advertises "Hagenbach's trained elephants." It is known that one big crowd is all a circus can expect in the country that show is now making. They advertise 5,000 seats. Figuring half reserved they could play to but \$3,750 while the daily expense (according to the "ad") is \$4,300.

ELEPHANTS STAMPEDED.

Chicago, Sept. 23.

Four elephants belonging to M. E. Glasscock escaped on the desert while being taken from Maricopa to Phoenix, Arizona, one day last week. They stampeded a few miles from Phoenix, breaking down the fences which surrounded an adobe house, and would have entered the place had the doors not been too small. The keeper subdued them. The house was occupied by a Mexican woman and six children.

The elephants were en route from Bakersfield, Cal., to Phoenix. They were unloaded at Maricopa (35 miles from Phoenix) and that distance was being made overland.

SHUMAN HORSES LOST.

Santa Barbara, Cal., Sept. 23.

The Shuman Horses, thirty in number when the act started out the season as a feature of the Ringling Bros. Circus, have been reduced by accident and sickness to twelve. The losses among draught stock have been likewise very heavy, although the full complement has been kept up to the standard.

The Semon Duo, a vaudeville act which had its first showing recently, has been booked by the Joe Wood agency. The young girl and boy who make up the act are grandchildren of "Pop" Semon, the veteran circus agent.

NEW TIMES SQUARE THEATRE.
(Continued from page 3.)

The lease requires the erection of a 12-story office building on the corner, and a theatre on the 43d Street end. In the basement of the office building will be a restaurant. The cost of construction for the buildings is placed at \$1,030,000.

In the formal announcement given out it was said that "clients of Herbert T. Jennings" with Mr. Tate would incorporate for \$1,200,000 and erect the buildings. The brokers in the transaction were Greenwood & Co., for the theatrical people, and Douglas S. Robinson & Co. for the owner, Mrs. Mary A. Fitzgerald.

A story that "the clients of Herbert T. Jennings" represented capitalists who were prepared to go to almost any length in theatrical investment upon the lines along which the Orpheum Circuit has amassed its wealth found ready belief.

Mr. Tate was presumed to have retired from the show business late last spring. During the summer he has often been in New York, and nearly always with Mr. Beck. Tate was formerly of Tate & Middleton, the St. Louis theatrical firm, with a stock-holding interest in several southwestern vaudeville houses. He is generally well thought of and liked in the profession.

"SOUBRET" ELEPHANT BEHAVING.

Chicago, Sept. 23.

The elephant with "The Circusman" at McVickar's has worked well so far. Those connected with the show do not anticipate any trouble. The fact that the elephant is shackled when going to and from the theatre lead many to conclude that the introduction of pachyderm actors into dramas will not become popular. The elephant is known as "Wanda" and Louis Rue brought her to this country. Failing to find a sale for her, he left her at the Zoo at Cincinnati where she was secured for this show. The elephant in the story upon which the play is based is called "Imogene" and the players have renamed "Wanda" though, as every elephant man knows it is not easy to change names of the big fellows and the trainer still addresses the "soubret" elephant as "Wanda."

COXEY FOR GRAND OPERA.

Grand opera is looking up. The Boston Opera Co., which will conduct the new Boston Opera House, opening Nov. 8, has secured the services of Willard D. Coxey. He will for the present act as the New York representative of the corporation, but when the time comes will act with Theo. Bauer also a reformed circus press agent in promoting publicity.

With Whiting Allen at the Metropolitan Opera House in this city and Coxey and Bauer at the Opera House, Boston, the fraternity of circus press agents will have very nifty entertainment during the winter "lay-off."

"MAJOR" NUTT DIES.

Boston, Sept. 23.

"Major" Nutt, the midget, died at his Dorchester (Mass.) home, on Tuesday, at the age of 69.

He was of the famous P. T. Barnum midget troupe, retiring from the public gaze nineteen years ago. The "Major" was a brother of "Commodore" Nutt.

STAR AND GARTER SHOW.

Playing under the franchise of James Hyde's "Blue Ribbons," the G. M. Anderson Enterprises, Inc., of Chicago, has built up a new production, calling it "The Great Star and Garter Show." The show isn't "great" now. Neither is it "bad." It is nearer the former than the latter, for an expensive production, named "The Fantastic World," is presented, a book really logical, and a large company. There are twenty chorus women, eight chorus men and eight principals, so called, though one of the faults of the show, and which is holding the performance back, lies in some of those principals.

The piece is in two acts. At the Murray Hill this week a singing and dancing act takes up what otherwise should be the intermission. The story is of a German professor of music who composes an opera, and finally lands it with a company at the Sultan's Palace, Siam. To carry the audience en route there are eleven scenes, a few in "one," and a couple of "drops" (that of the "hotel corridor" and the "sleeping car") incomplete through having no backing behind the entrances or curtains.

The best of the show is now in the first act. That is lively, the scenes running along with sufficient speed, with numbers intermingled, to cover up the deficiency of comedy. In the second act the comedy is to the fore. That is not overstrong, and here the action lags. The choristers are not employed often enough to create diversion.

The show plays as though all attention had been given to the opener, while the burlesque or second half was left to be built up, now probably being done. Even so, the second half pleases, and in proof of that it may be said that one Chas. De Lea, appearing prominently for the first time about 10:20 as a Hebrew pawnbroker, sang one of the very oldest of Hoey and Lee's parodies (the "patriotic" arrangement), making a hit large enough to warrant De Lea returning with a parody on "School-days" and come back again with another on "Love Me and the World is Mine." When you can dig down that far and still get away with it, the show must be good or something is wrong with the audience.

Just about this time also Jessie Powers sang as a solo "The Message of the Birthstone," an ultra "straight" selection that has no business in the performance anyway, and never should have been placed where it was, especially with no "production" or girls around it. Miss Powers makes an imposing appearance all through. Her soprano is strong on the high notes and shines to much advantage in the novel operatic finale of the first act, where a medley of grand opera favorites are neatly worked in amid pretty dressing as a rehearsal of the Professor's opera. "La Peruna."

Another idea of merit for any production occurs where the prima donna pawns her voice, allowing the pawnbroker to retain it. The idea is really funny and might be worked out into an act or a show by itself alone. The soubret also leaves her voice in "hock" with the same "mule." Until redemption each is voiceless. When redeemed by the "angel," the pawnbroker restores to the prima donna the "bum" soubret's tones, while the soubret is possessed of the prima's bird notes. The second act might have been built upon this alone, although

it would perhaps have interfered with the "story."

Another novelty in the show during the first act is the song "Holidays." It is new in the red fire division. While Arthur Kherns, the "Dutch" comedian as the professor, sings of the different holidays, appropriately dressed girls stepped from a rose-colored bell. It is pretty, even if the girls are not. One or two of the choristers have looks. The smaller ones work rather well, and are all well gowned, particularly at first when the changes are frequent.

Mae De Lisle perhaps from the chorus, though programed as a principal, is a neat dancer at least in the present company, and Leota Dean, for a minor player, comes to pleasant attention.

A baseball number does not do as well as it should. It has been well put on, but numberless opportunities neglected. "The Old Red School," led by Miss De Lisle, made a nice "kid" collection, and "Call Me a Taxi," as delivered by John T. Powers, proved a big hit almost at the opening of the show. Mr. Powers has just two chances. He gets away so well with each that it should suggest more scope from him. As a "souse" in the "Taxi" song, he is excellent, and so is his enunciation. Later on as leader of a suffragette band, Powers makes up comically as a woman and does not attempt to overdo, or dirty up his skirts. The show is "clean" all the way, avoiding a chance for suggestiveness in the hotel corridor scenes, although this is based upon Trixie Friganza's remark from "The American Idea," when she divulges her hotel room number.

There is much catchy special music during the eighteen listed numbers, though "Gee, Isn't It Warm To-Night" is taken (without any credit) from Vesta Victoria's "Waiting at the Church." Two or three others sound reminiscent, but they have melody and a swing when necessary. "Tam O' Shanter," with the girls dressed accordingly, passed away as Anna Kilduff sang it. Miss Kilduff has the second feminine role, but neither dresses nor handles the part properly.

There are other principals, but except Messrs. Powers, Kherns and the Misses Powers and Kilduff, none enters seriously. One or two of the men have good voices, and whoever sang the "Stein" song did well vocally all evening.

Mr. Kherns is not a boisterous "Dutchman." He might be called a perpetual laugh-getter without sensationalism, and this is the best kind in the end.

"The Star and Garter" should develop into a corking show, with the changes made that are imperative. *Sime.*

JENIE BUYS A HOME.

Plans for a \$3,000 home at Bayshore, Long Island, have been approved by Jenie Jacobs, the agents, and the building contractor must finish the job before Nov. 1.

Miss Jacobs expects to occupy the summer home during the next regular warm spell, but is in a hurry to have a picture taken of the completed building.

ANOTHER PHILADELPHIA AGENCY.

The Pennsylvania Circuit of family theatres has established a booking office in this city with Harry Knoblauch in charge. The houses booked are at Mahoney, Hazleton and Carbondale, Pa. Three shows a day are played. The Penna. Circuit office is at 315 Land Title Building.

GAY MASQUERADERS.

There is no excuse whatever for "The Gay Masqueraders." The show runs along for nearly three hours without affording one minute of real entertainment. Every trick of the trade for cutting expenses has been practiced, woefully evident to the most uninitiated. Just how bad the affair is may be gathered from the fact that three extra features were placed in the olio at the Olympic last week.

There are six principals, four men and two women, although the program bills fifteen or twenty. The sixteen choristers cannot be blamed for what has been handed them, or for their listless performance. The costumes, of no great variety, are old and of the decided burlesque type. If any of the girls had looks, the dressing would smother any trace. There is not a single number in the piece that carries any weight and with the exception of one comic song in the burlesque, the numbers "died" one after the other, almost pathetically. The comic song that "got over" is old stock stuff. Only the suggestiveness of the verses and the liveliness of one of the choristers passed that.

The comedy runs with everything else. In the opening piece Joe Sullivan and Lester Bernard, Irish and Dutch respectively, have nothing new nor funny to offer. Bernard was suffering from a heavy cold, but this didn't disguise the fact that he is not a good "Dutchman" at his best. Sullivan, quite as prominent in burlesque, is one of the old time thick-speaking Irishmen. Given the proper material he could be funny but is completely swamped at present. No one could be funny amongst this conglomeration of junk.

Dick Fitzgerald, playing straight, did well. Proper opportunity would make a first-rate "straight man" out of Fitzgerald. His good singing voice helped hold up the sinking ship.

Adelaide Leads and Effie Pierson were the principal women. The former leading lady, and the latter, soubret. Miss Leads had little to do, but looked well. Her dressing is far below what the others in burlesque have shown this season. She doesn't stand out in work nor dressing.

It is different with Effie Pierson. It is a question just how good a soubret Effie is, but one thing is sure, that her work amongst this outfit makes her loom up head and shoulders above anyone in the alleged entertainment. Effie appears very well, wearing several pretty, although inexpensive frocks. Her voice does nicely and she is able to dance well enough to put more of it in. Miss Pierson also contributes a single specialty in the olio, which would do better if she would find all new songs.

Fitzgerald and Wilson were the other regulars. They passed nicely with a little talk and a few parodies.

The extras were Lou Anger in a Dutch monolog, not very far away from the Cliff Gordon thing. Joe Bernstein and Ben Yanger boxed several rounds and Bonita and Lew Hearn, New Acts.

Friday night the Olympic was crowded to capacity. It must have been the extra attractions that did the business, for the show itself could never draw a dollar. If the Eastern Wheel has a Censor Committee, they can go the limit on "The Gay Masqueraders." *Dash.*

Margaret Haney, returning to New York to-day (Saturday) will appear in a new B. A. Rolfe act about Nov. 1.

MISS NEW YORK, JR.

Upon Dave Ferguson, Abe Reynolds and John C. Hart devolves the responsibility of furnishing the entertainment for patrons of "Miss New York, Jr." They labor valiantly, almost incessantly, but with any three people compelled to give a whole show there will always remain much to be desired. The chorus is a numerous company of average good looks; but the girls either do not know how to work or decline to enter into the festivities with any spirit.

There is only one number where any pretense at costuming seems to have been made. The "Spanish Song," led by Hazel Grant, introduced the girls in some very pretty boy clothes with short length pants; the nearest thing to any unusual costuming shown. In this song Miss Grant received several encores because she threw away cigarettes and the boys upstairs liked her overhand style of delivery. A few dollars invested in costumes would make this show more like a real attempt to formulate an attractive medium.

The scenery is of a conventional type, the final scene being the only one worthy of more than passing comment. A rather pretty garden set is shown, with lights and color in contrast with the preceding gloom and dullness. Of the music there is nothing to commend for there is not a catchy strain from curtain to curtain. However, it is barely possible that the music is not as poor as it sounded.

S. M. Cooley has written what is programed as a two-act "operaganza." Every word of humor which the book possesses is brought out to the last laugh by Ferguson, Reynolds and Hart. They are an invincible trio of players and work with flawless unction and irresistible comedy effect. If there is a better "straight" man in burlesque than Dave Ferguson he has not as yet been produced. Ferguson has abandoned the "Cissy" proposition with which he was encumbered last season and now plays a clean cut and manly role in every particular.

Ferguson's manner or dressing his part is a model for every other "straight" in burlesque to copy. His clothes are of splendid model and he knows what to wear and, above all, how to wear it. He reads his lines with intelligence, enunciates clearly and never misses a point in building up the laughs. Ferguson works equally well against either Reynolds or Hart and when all three are in a comedy encounter the laughs flow thick and fast.

Abe Reynolds has created a Hebrew character and not a vulgar lampoon. His "Jew" is the keen-witted, clean and wholesome man; not the repugnant and repelling creature which blossom in burlesque soil with all too much profusion. His make-up is carefully applied, his appearance is cleanly and he dresses himself as any self-respecting man would dress. Reynolds never drops his character for an instant; running all through the piece with a sustained dialog, and an evenly matched portrayal of a Hebrew who would be welcome in any entertainment.

John C. Hart presents a "dope" ideally; eyes, voice and manner match the type faultlessly and he never skips or slips. His delusions are models of "bug-house" diction, classics in construction and funny beyond description. As a "stage liar," the palm goes to him with the signature of Ananias stamped on the stem. In the scene with "Lawyer" Ferguson, Hart spreads himself and all three, by fast work

and a perfect understanding of signals, make it one of the funniest scenes ever shown in burlesque.

Specialties are provided by Nelson, Oswald and Borger, programed as "The Three of Us." They should drop the talk, shoot the "nances" and stick to singing.

The show needs good singing, and these three men possessed of good voices, could lift the entertainment up right in the middle, with a singing specialty of just the sort they are capable of framing up.

Bissett and O'Brien, two fine looking, dapper young men, put over dancing which took the house by storm. So slowly had the applause been previously offered, it seemed as though the show was going through without anybody starting anything, but these boys cut loose about as good a dancing specialty as there is in the business.

Lilla Brennan and Hazel Grant are the only women in the show who can be dignified as "principals." They have little to do and make no brilliant success of even that. Miss Brennan seems to agree with the management that changes of costumes are needless, for she wears one dress most of the time. Miss Grant leads a number and then wears the same dress the remainder of the show.

Some novel effects are introduced to break the monotony. In the number which Miss Brennan leads, "I'd Like to Have Some Light on That," the show girls stand over a lighting device which gives a pretty effect, showing their lower extremities through their skirts. Dave Ferguson's number, "Models of Days Gone By," introduces the picture frame idea with good result.

In the "inspection scene" at the Custom House, the audience sat wrapt in attention as piece after piece of woman's garb was taken off and inspected. There was fear at one time that perfect frankness would result, but before the women took the house entirely into their confidence the danger passed.

Give "Miss New York, Jr." credit for one great and glorious burlesque virtue: there is not a vulgar line or situation, not a word or move of suggestiveness from end to end and there is not a nod or wink to which the most fastidious could object. It is perfectly "clean." *Walt.*

DREAMLAND BURLESQUERS.

It will take some going for the other managers to match this year's offering of the "Dreamland Burlesquers" in laughing material, singing quality, attractiveness of numbers and all around merit. In the comedy division Dave Marion is a tower of strength with his unrivaled eccentric character of the hair-lip cabby, "Snuffy." It is noticeable, however, that Marion is on the stage a bit too long, having by long odds the greater proportion of numbers to lead as well as participation in nearly all the comedy bits. In addition to this he was the principal in an olio sketch, which ran for close upon half an hour. In the latter case he departs from the cabby character and becomes a sort of qualified loafer.

During this he, in company with George Price, William Lawrence and Mark and Fred Collins, does one of the funniest bits of conversation that has been heard around the burlesque houses in a blue moon. It is an argument between a quartet of street loafers and a policeman (Mr. Collins) and kept the house laughing until they were breathless.

The vehicle this year is a two-act affair

called "Divorceoland." It is a farcical arrangement that starts off in rather talky fashion but gets down to its complications early, and keeps things going at top speed to the finish. The curtain rises upon the assembled chorus, twenty-four in number, and perhaps the best singing organization that has come into New York so far this season. The girls do not leave the stage for about half an hour, and no costume changes are made until near the close of the first act. The first costumes are not new except for a set of bathing suits worn by the "six ponies." The show girl's dresses are not very pretty. Later on there are blue tights on view during a minstrel march number which won real enthusiasm. "Roses" was sung by William Lawrence, the Hebrew comedian. A straight ballad, it sounded rather out of place in the hands of a comedian while there were half a dozen straight men who might better have taken it.

"Moon, Moon, Moon" led by Dave Marion was the big applause winner of the show. The audience on Friday evening at Miner's Eight Avenue demanded five encores and Marion might easily have gained more. For the first act finale they use the observation platform of a Pullman upon which are grouped the principals of the cast. The car moves off the stage while the company sings "The Great White Way." A mechanical effect at the back a minute later shows the train crossing a long bridge in the distance and the same song is repeated in subdued tones. The arrangement made one of the most effective finales ever noted in a burlesque. It somewhat resembles a like scene in "The Midnight Sons."

Lawrence was the familiar sort of Hebrew, not differing from the many in burlesque, but serving his subordinate purpose satisfactorily. Much better was Harry Sheppell. His Irishman in the early part brought him little, but as the German Justice of the Peace he displayed a very laughable character study and a funny dialect.

Fred Collins made a fine looking straight man, an institution that is decidedly rare in burlesque. He read his lines naturally and his stage presence is smooth and quiet. Mark Thompson gained no especial distinction as an old man. Five other men appeared during the two-act without doing enough to identify them.

Eight principal women are listed, but only two are prominent with the exception of Addie L. Fell, who does a really amusing slavey, but does not speak ten lines in the whole show.

Agnes Behler and Loui Rice are the important figures among the women. They have a quarrel duet in the first act into which become involved pretty much everybody in the company, working up into a final general roughhouse. Neither has any sensational costumes to show, and Miss Behler wears one of her last year's frocks. Out of the whole wardrobe she could not well have selected a worse one. It is a white satin arrangement with the sheath gown slit up the side. This is a distinctly passe model.

Miss Rice was the soubrette but far from a lively one. She was programed to do a "classical dance," but this incident did not materialize, the finale being "Slumberland," with the choristers in very flossy "nighties" retiring to their cots. The old "Higher, Higher, Higher" song remains, rather a rough number. Another one that verges on the suggestive is "Follow Your Master," not in the lyrics but in the incidental busi-

ness. One bit of this is a parade through the audience in which the girls rumple up the hair of men sitting near the aisles. Other business on the stage was amusing.

The only olio turn beside Marion's was that of Sheppell and Bennett, a rather ordinary affair. *Rush.*

BIG GAITY.

Here is a real burlesque show. It has the backbone of old time burlesque, which Rice & Barton have always adhered to, leavened by costuming of modern design and beauty, music that is lively and well sung, and comedy which brings laughter without a thought of offense. The presenting company is capable in every essential, the chorus is numerous and of more than average good looks, and all hands work in harmony with a resulting entertainment hard to equal.

It is unfortunate that people who pay their good money to witness a show of this calibre in the Olympic are denied full value, for the small stage and stuffy confines give neither room enough for a proper display, nor a comfortable enjoyment of what would in adequate environment, be even better entertainment. The stirring finale of the first part, which draws off to a head-on view of a battleship, was seriously marred by the cramped quarters and inadequate stage facilities.

From the first jump, costuming, color and vivacity abound: the rising curtain disclosing a group of handsomely gowned women, their number augmented every minute until twenty-two women, each in stunning garments, fill the stage with life and color. Nine men bring the total of stage folk with the show to a total of over thirty; and every man and woman has much to do, doing it all well.

"A Night at Brighton Beach," the opener, is served up in three scenes. "The Red Light District," the burlesque, runs in one set. An interlude of specialties engages Jeanette Young, John J. Dempsey, Revere and Yuir, and the American Cowboy Four. The first part has nine musical numbers and the burlesque twelve, the liveliest and best number of all being led by Eleanor Revere and Mae Yuir, with a chorus backing which elicited repeated encores.

The costuming shows a wide range of styles and colors, no two dresses (except in Spanish, Oriental and French numbers) being exactly alike in either shade, texture or design. While the effect runs more toward gaudiness than elegance, the tinsel reflects the light with a sheen and sparkle which catches the eye and presents an attractive picture, although not always an impressive one. But it's just the sort of dressing that devotees of burlesque style as "elegant" and like most. When there are skirts they run short in length: when the skirts are long they are pulled high, and when there are no skirts at all the prospect pleases.

The presenting company is in all essential capable. Lottie Walters deserving especial commendation for an artistic portrayal of her role. She has the ease and self possession of a finished player, backed by a fine appearance, and her equal as a "straight" woman would be difficult to find among burlesquers. Helen Jessie Moore and Ollie Omega are others noticeably well adapted to their roles.

Miss Moore scored a personal hit with the first number she led and opened the olio with a high-class singing specialty which won approval.

Revere and Yuir were attractive and vivacious principals in the first part, and burlesque and in the olio scored a great hit with a lively contribution of song, dance and costume change. Their dressing was particularly noticeable throughout the show, and positively stunning in the specialty. John J. Dempsey displayed a clever routine of eccentric soft shoe dancing which met with approval. He makes a mistake in carrying the same make-up and clothes through the burlesque that are worn in the specialty.

The American Cowboy Four are to be credited with a sane and sensible quartet contribution, free from silly attempts at comedy, costumed with correctness and replete with generally good singing. Their voices also help lift the musical sections of the show itself above the average, and the four men play several bits with intelligence.

Charles Barton heads the roster of comedians, retaining his usual style of open-faced comedy, rotund in bodily proportions and aggressively swagger; but, sensibly, he does not "hog" the situations nor tire by the frequency of his appearances. John P. Griffith works opposite to him in the burlesque with good result, and Frank Wesson pairs with him in the first part, carrying the comedy along at a fast pace. Wesson is a thoroughly good performer, proving it all through the show, and particularly so in the burlesque where he introduces a character comedy role well sustained and really funny.

Leo Stevens scores the character hit of the show with a funny creation in the burlesque. The audience was with him from the start and laughs piled upon laughs whenever he was in evidence. His "sneeze" is one of the funniest bits of individuality. *Walt.*

HEADLINERS NEXT WEEK.

NEW YORK.

Albert Chevalier, Colonial.
Mabel Hite and Mike Donlin, Alhambra.
Nat Wills, Orpheum.
Carrie DeMar, Greenpoint.
Arthur Prince, American.
Cissy Loftus, Plaza.
Montgomery and Moore, James J. Morton, and Romany Opera Troupe (splitting top line), Fulton.
Marie Dressler, Hammerstein's.
Clayton White and Marie Stuart, Fifth Avenue.

CHICAGO.

Pauline, American.
Eva Taylor's Players and "Charles, the First," (joint), Majestic.
Ben Welch, Haymarket.
Prato's Circus, Criterion.

BOSTON.

James Harrigan, and Arthur Cameron (joint), Keith's.
Fiske O'Hara, and Fields and Lewis (joint), American.

NEW ORLEANS.

"Birdland," Orpheum.
Gennaro and Bailey, American.

GIRLS OF THE JARDIN DE PARIS.

The new Miner & Marion show had its first showing in New York at the Eighth Avenue Theatre this week. Those who viewed the offering came away with two distinct impressions—that the producers were taking wide liberties with the announced intention of working for "clean" burlesque, and that there was plenty of rough house material in the outfit to carry it through. Incidental observations record a pretty and expensive production, extraordinary costuming being a prominent feature. In this respect the "Jardin de Paris Girls" is easily the equal if not, indeed, the superior, of Miner & Marion's pet organization, "The Dreamland Burlesquers."

The big, glaring, staring defect is the lack of lively women. A cast listing fourteen principal men and only two principal women is out of the burlesque rut. Of dialect comedians there is only one, James Lichter, who is the familiar sort of "Dutchman," light in his comedy but possessing an excellent voice and having an extremely popular specialty at the piano.

William Stanton and Charles Mac do the heavy work of laugh-making. They are knockabout comedians, English knockabout, that is—meaning the roughest kind of horse-play. Whenever there was a half-instant in the running of the show one or the other would smash his partner on the head with a tray, trip him up or throw a comedy fall. How they are able to maintain their terrific pace of knockabouts through a whole show is a mystery. They go at their work, crude though it is, with the vigor that one would expect in a fifteen-minute turn, and keep the same pace up through both pieces and part of an olio number. One may protest against such humorless buffoonery till one is hoarse, but the Eighth Avenue audience laughed itself into the same condition at it.

One of the most suggestive scenes that has been "pulled" in burlesque to date takes place during the first part between Belle Wilton and Lichter. It is the finish of the "model-come-to-life" business. Miss Wilton, rather more than buxom in ordinary clothes, appears in an unqualified union suit from shoulders to heels. After the usual "model bit" she comes down from the pedestal and, while a goodly portion of her person overflows beyond the shelter of a cloak, goes through three or four minutes of the rawest business imaginable, together with exchange of talk that is equally "strong." This whole portion has no place in a regular burlesque show. It might be softened by having the girls wear long loose cloaks from the shoulders with a light so placed back of them that their figures would be silhouetted for the audience.

Another messy item was an "Apache" dance introduced as an olio number. In setting and pantomimic work the thing was excellently done for such as like these delvings into the underworld, but the suggestiveness escaped the understanding of the Eighth Avenue audience, even though Helen Lawton introduced a rather strong "cooch" movement. The "Apache" dance is bad enough in itself, but with a cooch dancer in addition—ugh! Miss Lawton's pantomime was capital as was also that of Louis Christy and Bennett Mitchell, of the Dancing Mitchells, whose olio number was the hit of the show beyond question.

Frank Thorndike was a most satisfac-

tory "straight," of good appearance, agreeable voice and passable knack of reading lines. He was fairly prominent in both pieces and had a small part in the "Apache" thing in the olio, which involved nearly all the company and was really a good bit of staging.

A Billy Reeves "drunk," who could not be identified from the program, gained some distinction.

Belle Wilton and Rosalind May are the two principal women, the former, a stately leading woman, and the latter a good looking soubret without any opportunity to get ginger into her work. From time to time chorus girls step out of the line and engage in principal talk and business, doing but indifferently.

The show has an unusual number of well staged numbers. The best were "Bonny Mary" and "The Cowboy and the Maid." In the former the choristers wore a brilliantly effective Highland uniform and in the latter the best wild western model that has yet been seen, a costume to really remember.

The staging has been skilfully handled. At the rise of the first curtain a brilliant grouping and gorgeous set fairly leap out of the proscenium frame. *Rush.*

FIFTH AVENUE.

After shifting the original position of nearly every act on the bill, the management hit an arrangement that made a first-class vaudeville show out of a not particularly striking array. It is a bright, pleasing program that runs smoothly and evenly. The audience helped things along by being particularly nice to everyone. The house was packed on the upper floors and well filled downstairs.

Albert Whelan, the Australian, is re-appearing in New York after a tour in Europe. The entertainer, and this word fits Whelan better than any other, is doing practically the same as when last here. He has, however, some new amusing matter. A number that caught the house strongly was worked with a bit of by-play with the trombone player. It is a foolish thing, sure of laughs. Whelan still enters and exits in the easy manner, whistling and removing his coat and gloves on his entrance, reversing when leaving. A big hit was recorded by him, moved from "No. 6" to "No. 4."

Gus Edwards' "Night Birds," the headline, was put down to "No. 2," programmed as "No. 5." The change does not carry much weight, as the act could not have done better than it did. It will be a big applause winner all over. The closing number is really all there is to the act, but it seems to be enough. The antics of the six couples during the number, consisting entirely of vaudeville's present craze, that ancient but still popular pastime, "kissing," tickled the house into no less than six encores. Nellie Brewster is featured. She has a high note around which the offering has been built. Miss Brewster is much in evidence and a costume change would not be amiss.

Violet Black and Co., in "In the Subway," "No. 3," and moved down three spaces, scored a big laughing success. There is much that is funny in the underground proceedings, although in spots it has been roughened up unnecessarily, and it is a mistake for Miss Black to take part in it. The creeping on the hands and knees should be tabooed immediately. Miss Black plays exceedingly well, requiring just a bit of dignity to strengthen both her

work and the piece. The supporting company is excellent, Eugene Keith, the ticket chopper, gaining individual honors.

Clifford and Burke, next to closing, followed the big laugh of the "Subway" sketch, but it did not have any effect on their comedy efforts. As they were the only dancers on the bill, it came very easy for them. The pair in the present frame-up have their best routine. The comedian has a bully song in "You Ain't Talking to Me" and a funny original dance that is a winner. Everything they did went through a-flying.

Natalie and Aurie Dagwell dropped from "No. 2" to "No. 5" put it over in just about the same measure as the rest. The sisters have a very neat cycle of songs, and the pretty dressing with the pleasing manner places them in the sure-fire class.

Myrtle Byrne and Co. opened the program nicely with a sharpshooting act that was successful because of the girl's personality as much as her very good trick shooting.

The Fadettes gave the bill a fitting close. Thora (New Acts). *Dash.*

COLUMBIA.

The eight vaudeville acts provided for the first three days of the week at this house were run off, in addition to a liberal display of motion pictures, before an audience Wednesday evening filling but half the house.

Malvolio presented a well-developed juggling specialty while poised on a slack wire. He has a good routine of cleverly executed tricks, dressing neatly and appearing to good advantage. The Piottis were well received in a character-change singing act, the man contributing much to the strength of the offering. He has a good singing voice and put over a very good Italian character song.

Bernham and Greenwood were compelled to respond to repeated encores. These young women deserve to succeed. They have adopted new and attractive costumes within the past fortnight and now have their act running smoothly, with every point fully developed. By all signs of the vaudeville zodiac they are bound to come to the front.

Robertis and "Co.," a "dog sketch" and the Le Roy Trio (New Acts).

Leo Cooper and Co. made moderate headway with their sketch, "The Mighty Power." Its theme is so illogical and its development so utterly against tradition that there is little wonder neither the man nor the woman create much of an impression. There is vastly more force than art in the methods each employ.

Bockman and Gross (New Acts), Jennie Ward, ill. songs, and the picture machine completed what the management seems to think is thirty cents worth. Perhaps it is—in Brooklyn. *Walt.*

TED MARKS' FIRST.

The first Sunday concert of Ted Marks' twelfth annual season of the one-day-a-week shows will happen to-morrow at the Broadway Theatre. Prices have been set at from twenty-five cents to one dollar. The opening bill includes Joe Welch, Stella Mayhew, Felix and Caire, Mr. and Mrs. Robyns, Three Dumonds, F. W. Morton, Callando and "Ted Marks' Big Surprise," besides the usual pictures.

HAMMERSTEIN'S.

Hammerstein's has had a couple of headliners this week, Pat Rooney and Marion Bent following Nora Bayes and Jack Norworth, the latter leaving the bill Monday night.

On Monday the first set of features appeared the second after intermission, scoring very hard with their agreeably arranged entertainment, closing with "Harvest Moon," and several kisses for encores.

When Rooney and Bent arrived they were placed to close the first half of the program in order that they should make the Orpheum, Brooklyn, in time for their turn. Mr. Rooney and Miss Bent duplicated the hit of their predecessors, Pat concluding with his "Yiddish Gazotka" and a speech.

On the Hammerstein program this week are three new acts; Frank and Edith Raymond, William Gould and "The Women in the Case," an illusion.

The Three Dolce Sisters have alternated since Monday between the second and the sixth position. In the second half of the first show they were an unmistakably decided hit, the girls' nice appearance and singing sending them over quickly, much to the surprise of the "regulars" who had not previously heard of them.

"Mrs. Murphy's Second Husband" with Gracie Emmett and Co., including Ben J. Miles and two new people, played "No. 3." The sketch has been seen at Hammerstein's several times within the past two seasons, and that, along with the place on the bill did not help the comedy piece any.

Waterbury Brothers and Tenny did quite well with their music and comedy, Tenny securing his sure-fire laugh on the funny entrance, but it was left to Loney Haskell for the real "tough spot" where if one didn't "die," everybody felt sore because he should have in the position, next to closing, and following the hit of the bill, Loney, and Jim Morton, at the American this week, should shake hands. Both are up against it, but on Monday Loney had it doubly, also following the monolog of Billy Gould.

Loney admitted he was in wrong upon the start, but went right at his audience, "kidding" about the acts before and inserting several new jokes, two or three climbing high. He did well enough however and helped himself along during the week. Acting also as the announcer for the illusion, Mr. Haskell remained in front of the footlights quite a time. *Sime.*

COLONIAL.

An evenly entertaining and smooth-running bill provided amusement for a good-sized audience Monday night. Opening the show the La Vine-Cimaron Trio put over their entertaining melange of comedy acrobatics and dancing with good results. Lola Merrill and Frank Otto (New Acts) were in second position, winning appreciation and applause.

Maud Rochez presented a remarkable example of animal training in "A Night in a Monkey Music Hall," with a monkey orchestra, monkey artists and monkey business enough to keep the audience in roars of laughter. Miss Rochez is seen only at the start and finish of the act to make her bows, the animals being all worked off-stage; a most difficult achievement with Simians.

Melville and Higgins scored heavily with an eccentric comedy act apart from the ordinary, both in idea and execution, and gained hearty approval. The man is said to be taking on flesh, but at the rate he is going he will not gain enough in fifty years to put him in the middle-weight class of alim comedians. The drolleries of each member are surpassingly funny.

Ida O'Day and Co., in "A Bit of Old Chelsea" (New Acts), closed the first half with a touch of sentiment which lent pleasing variety to the proceedings. The last half opened with Hyman Meyer's personal conviction that he is a comedian, demonstrated in pianolog, with the "prima donna chicken," the best thing in his offering. The rest of his act is a jumble of fierce "puns" and weird contortions.

"Self Defense" introduces Edward Abeles and Co. in an engaging demonstration of pantomimic cleverness on the part of the star. Without one spoken word he tells a graphic story of brutal crime and, clearly enough for stage purposes at least, establishes his claim of self defense. Frank J. Woods is his most skillful assistant, playing with directness and color the role which is Abeles' chief reliance.

Nat M. Willis found himself among friends and admirers of long standing, and the applause impelled him to come through with his full line of talk and parodies. Strong, indeed, was his hold upon the audience.

La Belle Titcomb and her beautiful horse divided attention for fifteen minutes before the pictures. She is a handsome woman with a voice, and the novelty of her offering gave an added charm to the artistic merit in which the number abounds. The light effects were worked faultlessly and finished off the act effectively. *Walt.*

AMERICAN.

There is a big show at the American this week, but two things work against its perfect success. One is the presence of three sketches in the first part, and the second is a gloomy interval close to the finish of the show in which Cecilia Loftus does five minutes of a Sarah Bernhardt impersonation that closely resembles a chamber of horrors. Why Bernhardt at all before a vaudeville audience, anyhow?

The show opened quietly with three acts, two new—Muriel Window and the Boxing Kangaroo. Then came the three sketches one after the other. Joe Deming and Co. led off with Searle Allen's old farce, "The Travelling Man." They had some trouble setting the stage properly in "two," but finally accomplished it, and the machine gun action of the dialog carried it through. There is a vast amount of punning in the talk, but it runs with dizzy speed, and the trick work helps the speed further.

Maud Hall Macy and Co. followed. There is a new member in the person of Nancy Bird, a first-rate successor to the originator of the role. A new line or two in Miss Macy's part is the only change in the sketch. It scored with no uncertainty at the American.

Breenah and Miller interposed a singing and dancing number here, unchanged in any detail since last shown hereabouts. The only point where the routine lagged was during the spilling of long words by the man of the team. This wouldn't be amusing even if it had never been done before and that is a long, long way from the fact. However the act was immensely successful.

"The Naked Truth" was closed after the Monday evening show. It was placed to close the first part.

Snyder and Buckley opened the intermission. From a rather slow opening they build up their comedy until at the finish, from the mechanical minstrels to the exit, they have the house laughing heartily. A capital bit of by-play with a stage hand strengthened the number largely.

Despite her soubert finish Miss Loftus was the applause hit of the bill. It looked as though she would have to make a speech before the audience would be still. Her series of impersonations, in which specialty she has no superior—many declare no equal—includes Clarice Vance Vesta Victoria, Yvette Gilbert, Harry Lauder, Carrie DeMar and Mme. Sarah Bernhardt. The Bernhardt bit was preceded by a period of darkness, enough in itself to disturb the running of the show at so late a period. While the lights were down the illuminated sheet carried lantern-slide explanations of the scene about to be portrayed. The upstairs portion was inclined to ridicule Miss Loftus' ravings (all in French, of course), but the rest of the house followed her with interest.

James J. Morton picked up the comedy end quickly with his "local" patter at the next moment and kept the laughs booming to the end of his "speaking pieces," scoring a large success in a difficult position.

"The Divine Myrma" is all there on curves and undulations. She goes in for the last limit of bathing undress. The precarious hold of a thin shoulder strap which was all that stood between her and a catastrophe had the audience down front rather uneasy. Ed. Estus, equilibrist, opened the show. *Rush.*

PICTURE REVIEWS.

(Continued from page 12.)

she denounces Valjean. Later another prisoner is identified as Valjean and brought up for sentence, but to save the suspect from unjust imprisonment the real Valjean discloses his identity and is thus ruined. So complicated is the story and so hard to follow, no matter how well interpreted, that the film lacks interest. *WALT.*

"'Tis Now the Very Witching Hour of Night" (Edison).

This trick film gets its title from "Hamlet," Act III, Scene 2. The opening shows a party of friends at the club. They receive a letter from a master of "black art," asking if they will not invite him to entertain them. One reads that a certain because is to be torn down because it is haunted and no tenant can be obtained for it. He wagers he will stay all night alone in the house. When starting for the haunted house the club fellows call up the magician and go with him to the "haunted" place to make things interesting. What happens to the brave young man is plenty. It is a good comic subject. *WALT.*

"The Story of a Rose" (Kalem).

Guido, a tender-hearted Italian, has only his little daughter, a cripple, to live for. She is very fond of roses and it is his constant delight to obtain them for her. The opening scene is a very tender parting as the father goes to work. On his way he stops at a florist's shop to buy roses, but the price is too much for his purse, and so, when returning home, he enters a park and plucks a big rose which he puts in his dinner pail. Meanwhile two robbers have attempted a daylight burglary. The burglar, being discovered, one of them strikes down an old man, and the two escape into the park, where Guido is just picking the rose. Coming suddenly upon him, they knock him down and he is just arising when a man who has given chase to the burglars also comes upon him and nabs him. In the belief that he is one of the escaping robbers, Guido is taken back to his house and is explaining things when the real robbers, who have been captured by two policemen after a good struggle, are brought up and identified by the old man whom they struck down. They are taken to jail, and the family go with Guido to his home and the little cripple is made happy with a bunch of roses and money. The film is photographically excellent, and the story is of strong interest and well told. *WALT.*

"Aeroplane Contest at Rheims" (Urban-Eclipse).

"Anything about the 'conquest of the air' is 'good stuff' just at this time when the public prints are full of the discussion of aeroplane tests and various pieces of aviation. The film is of topical values. The views are photographically excellent, adequately presented and made detailed by interpolated printed announcements on the sheet. *RUSH.*

"The Mountebank's Son" (Pathe).

The son of a showman graduates from college with a diploma of M. D. He decides that his old friends are no longer his equals. He goes in for society, deserts his wife, sending her a note that he has decided to violate his marriage vows and take another woman for his "wife." While among the blue bloods he gambles, losing more than he can pay, robs his father's ticket wagon to pay the debt. The robbery was a sad blow to the old folks, but when the wife sends to them with her babe, telling them she had been deserted, the old showman turns against the son and decides to cast him off. He goes to the wedding of the new "wife" in time to stop the ceremony, and the young M. D. gets it all "round." The young man goes down until he becomes a beggar. Finally he returns to the show, seeks and gains forgiveness from all his family and dons spangles for good. Well acted and interesting it makes a good film; but it is hard to understand, even for picture purposes, how a man can be simply writing a letter get rid of his wife just because he wants to marry another. That can hardly be French law or even usage. *WALT.*

"How the Landlord Collected His Rents" (Edison).

This is a lively and logical comic, well done. A property owner is dissatisfied with his agents and decides to collect his own rents. Starting in with the washer woman he gets a rough reception; then the prize-fighters, the grocer, the tailor, and others make things unpleasant for him. The tailor makes him take a suit of clothes in payment, and when he gets to a tenement house he finds a woman and her sick children; here he tears up the bill and leaves a roll of money. Then he goes back to the agents and tells them that they may go ahead; he has enough of it. *WALT.*

"The Fortune Hunters" (Lubin).

This is one of the few good comics of recent vintage. The idea is not new to film making, although the introduction of a series of summer park amusement device pictures is in its favor. A young man and a girl who have each been shown to be unable to pay their room rent start out to marry a fortune and gain a home on "easy street." They both go to the seashore and strike up a flirtation. They take in all the sights and "do" all the pleasure devices. Finally his money runs out and he is compelled to pawn his watch. He "the millionaire" and she "the heiress" continue at the seashore until he, ostensibly, goes back to Wall Street and she to Europe. They vow eternal love and separate. Back to work, she accidentally discovers him behind a ribbon counter, and when he goes to his lunch she is the waitress who comes to serve him; in short, a moving picture of Vesta Tilley's song, "By the Sad Sea Waves." *WALT.*

"All on Account of a Letter" (Lubin).

When Lubin was in the business of "duping" films, the Edison release of the Biograph film, "All on Account of a Letter," was a film which told the same story as does this film. This may be entirely a new work or —? Wouldn't it be funny if the now virtuous Lubin was slipping over a "dupe" of one of the Patent's own films? However, here is the story: A man upon arriving home picks up at his door-step a letter which someone has left for him. He reads it and makes an appointment for "this evening." Going through his pockets, his wife discovers the mislaid, and as he is preparing to go out it strikes her that he is going to keep the appointment. Her anguish is intense. She decides to take poison, placing it in a glass of milk. But when it comes to taking the stuff she loses her nerve and sets the glass down untouched. When she gets hold of hubby she gives him a rough-housing which impels him to try and get back in her good graces by the "taking poison" route. His glass is all milk, and when he gets into the room where his wife is she goes into mock agony and tells him she has taken poison. He changes glasses and drinks the straight milk he has brought along for the purpose. Thinking the milk is poisoned the wife runs for a doctor, who brings a stomach pump and "saves" him. There is a reconciliation, and then the husband shows his wife the envelope which contained the disgusting note. *WALT.*

"The Crooked Path" (Selig).

This story of crime and appropriate retribution is well acted and holds the interest. A society villain who happens in at a family gathering at a time when the jewels of the household are being displayed makes up his mind to possess them. He enlists as an accomplice a professional thief; they break in and steal the jewels. With the jewels in his possession the society villain tries to give his companion in crime the "double cross" and get away with the gems for his own. But the thief who makes a profession of that sort of work is not easily tricked. He follows his fashionable compatriot, discovers him burying the jewels, and when the job is done he gives up the jewels. The thief takes the gems home, and in high glee shows them to his broken-hearted wife. While he is absent after a fresh bottle of whiskey, she resolves to restore the gems to their rightful owner and tell all she knows about the robbery. This she does, and her action results in the arrest of both parties to the robbery. "Crime films" are not the best kind of pictures to be shown, as everybody knows; but this picture carries with it the great lesson of a woman's resolve to not shield even her own husband from the penalty of his crime. *WALT.*

"Winning a Dinner" (Kalem).

This comic is short and really funny. A party of three men sit down to a meal, eating and drinking liberally. When the bill comes it is a big one. Each man, professing to be anxious to pay it and to decide who shall have the "honor," they propose a foot-race, the loser to pay. The waiter is invited to act as starter and is given a grip to keep, which one of the party is carrying. Starting on their race the trio dash away and board a trolley car. The waiter is left in suspense two hours, and then he decides that he had better investigate the grip. It contains two bricks and the waiter loses. *WALT.*

"The Broken Locket" (Biograph).

This film is intensely dramatic. Its story is told in continuity and the silent drama is splendidly acted. A young man is seen struggling along with a lion companion, both badly under the "influence." They pass the house of the young man's sweetheart, and, seeing him, her grief moves him to promise to reform. He braces up and goes west to make his fortune. Upon finding him good-bye his sweetheart looks at her locket in her hand and covers her section as a keepsake. Arriving in the west he keeps his promise, stays sober and prosperous, for a time. Finally he meets a shrew of the western under-world and falls a victim to her wiles. During one of their meetings she discovers the half-locket in his possession and he tells her its story. Placed by jealousy she writes a letter to the girl he left behind, saying he had been killed while prospecting. Grief drives the forgotten sweetheart into fever, and the fever results in total blindness. Meanwhile evil companionship has worked the complete ruin of the young man who starts to walk good and he is reduced to beggary. His drunken companions discover the fact and the friends he formerly knew spurn him. He is next seen back in the neighborhood of the blind girl's home; he is footsore and weary, ragged and broken down. In this condition he passes the gate just as mother and daughter are leaving the house for a walk. Recognizing them he calls their approach, but the motherly eye alone penetrates his rags and she motions him to be silent. Coming between him and the girl the mother tells him she is blind. Then ensues a dramatic scene in which the blind girl signifies her forgiveness for his neglect, but turns him away from her. He leaves in deep humility and, and returns, realising to what depths his weakness has brought him and how great the cost has been to his boyhood sweetheart. *WALT.*

"The Marble Heart" (Vitaphone).

If the Union Square audience cannot understand the straight narrative of a film it is a pretty fair guess that the myriad of smaller store shows in the country will never be able to. "The Marble Heart" sets forth a long, intricate and involved story, which is made only half intelligible by frequent printed explanations on the sheet. The first half of the film shows characters in Greek costume and settings. This narrative tells of the unfortunate love affair of a sculptor whose sweetheart deserts him in favor of a wealthy young man of the Athenian aristocracy. At this point the everlasting announcement sheet makes it known that this same narrative will be developed in modern times and practically the same story, although with various differences, is unfolded for the second time. There are whole scenes which entirely escape understanding, and when the film is closed one has only the same sort of confused idea that remains from a dream. *RUSH.*

"O, What a Boar!" (Pathe).

This is one of three subjects which made up last Saturday's releases from the Pathe firm. It is a rather thin comic. A flirtatious "Johnny" starts an affair with a young girl in the park. He leaves with her his photograph of himself, upon which is written a memorandum for an appointment for the following day at 3 o'clock. The girl's father, who is the very last of the reprobates in the street, sees the photograph and is indignant. When the original of the photograph arrives in view there is a fist-fight, followed by a short "chase." The "Johnny," turning a corner quickly, draws a long beard from his pocket, and, placing it upon his face, turns back and meets the supposed father. Upon instructing him which way the supposed fugitive went, the old man is delighted, and, exclaiming curds, the disguised "Johnny" is invited to call. He does this, still wearing the beard, but the disguise is discovered and the "Johnny" thrown out of the house. A second chase follows this, and the "Johnny" makes good his escape by exchanging clothes and beard with a laborer on the street. In the morning the father comes upon the laborer there is another rough house. This closes the picture. *RUSH.*

"The Construction of Balloons" (Pathe).

This is an interesting example of the so-called "industrial" subjects. It shows the manufacture of a balloon, including the sewing of the bag, the fitting of the net, making of the basket and the like, and finishes with the ascension of the finished balloon. Every operation is well demonstrated and the series holds interest. *RUSH.*

"The Farmer's Treasure" (Urban-Eclipse).

Five hundred feet of celluloid put over a dramatic story of little weight, but of great photographic beauty. A farmer's daughter has fallen in love with one of the peasants employed on the place. Father objects strenuously. The couple hold clandestine meetings. During one of these the young man learns that there is a plot to rob the old man of his hoarded gold. The lover is instrumental in saving the treasure and for reward is given the permission to wed the daughter. For dramatic value the subject is not strong, but the views of country life, extremely well handled, easily make up for this. *RUSH.*

"The Bachelor's Visit" (Selig).

A married man invites his bachelor friend for a visit to his cottage at the seashore. The visit is a series of mishaps. First the bachelor loses his handbag, then the youngest of the friend's household plays the house upon him and finally throws things at him during dinner. In the morning the gay husband goes forth to the bath, where his wife catches him and the bachelor in company of two dashing summer girls. Wife blames the bachelor for leading her husband astray and belabors him with an umbrella. At length the bachelor gets to bed, but unconscious keeps him awake for hours. In the night a burglar carries away his clothes and the bachelor gives chase, getting caught in the rain in his bedclothes. The final view shows the bachelor back in his lone home but peaceful home. The married friend approaches him with a second invitation, but is unable to determine the subject. The film is full of rough comedy now too slight and even unpalatable, but among certain audiences should find favor. *RUSH.*

The Chas. K. Harris Courier

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MEYER COHEN, Manager.

Chicago, Grand Opera House Bldg.

Harcourt Frank Innocent Girls B R
Harland & Rollison 16 Septon Manchester Eng
Harlow Jessie Avenue Girls B R
Harris George Bon Tons B R
Harrison & Robinson A Bunch of Kids Co
Harron Lucille Knickerbocker B R
Hart Willie & Edith Hathaway's Lowell
Hart John C Miss New York Jr B R
Hart Billy Innocent Girls B R
Hart Bros Hagenbeck-Wallace C R
Harts Harry Bon Tons B R
Hanvey & Bayles Majestic Savannah Ga

HARVARD and CORNELL

"The Actress and Dude in Stagedland."
Booked by NORMAN JEFFRIES, S.-O. Circuit.

NEW ACTS.

(Continued from page 15.)

Carter DeHaven and Co. (3).

Musical Monolog.

32 Mins.; One and a Half (Special Drop).
Shea's Buffalo.

Carter DeHaven is appearing here this week in his new act, containing besides himself Herr Hanke, who accompanies Mr. DeHaven in his singing numbers, being billed as a German musician. A couple of colored pages help dress the stage, which is hung in one and a half with a purple velvet drop bearing DeHaven's name done in gold upon it. DeHaven has several changes, made in view of the audience, sings and dances well, and has the "classiest" act of the season. Before commencing to work DeHaven lingers for about a minute or so to inform the audience what he is going to do. Buffalo.

"The Metropolitan Ballet."

11 Mins.; Full Stage.

North Avenue, Chicago.

The number opens with the polka, "Kisses," danced by the eight girls, prettily costumed and of average beauty. Yetta LaVelle, the premiere, is introduced in a waltz followed by pretty stage pictures made effective through the use of scarfs. The gallop from "Giaconda" and a short gallop, "The Forest King" give opportunity for Miss LaVelle's toe dancing. The number ends with the formation of a flag with scarfs. Miss LaVelle is a well-known premiere, and was formerly at the Coliseum where she produced or assisted in the production of the big ballet, a feature there early in the summer. The present act will be well liked on the smaller time it is intended for. E. E. Meredith.

J. W. Clifford.

Singing, Talking and Dancing.

12 Mins.; One.

Wilson Avenue, Chicago.

The house manager should judge an act by the amount of applause it receives.

By such a standard J. W. Clifford scored a tremendous success. He is practically new in vaudeville, but has been a comedian in stock for many years and has gathered together a fund of material which is "as good as new" in the cities. The old story of a proposal in which various words are employed which end with "ation" seemed to be new to the Wilson Avenue audience. It went big. Clifford opens with "Heinz is Pickled Again," following it with wooden shoe dancing. On his second entrance he tells some stories, followed by yodling. Clifford runs to poetry in his selection of material. In certain houses his act will be liked; he has not yet struck the speed of the big time in the large cities.

E. E. Meredith.

Blossom Seely.

Singing Monolog.

10 Mins.; One.

Wigwam, San Francisco (Week Sept. 12).

After an absence of several months from vaudeville, Blossom Seely received a warm welcome upon her return this week as a "single," opening with "Put Your Arms Around Me, Honey." Negro dialect stories were enjoyable. Another song, with some fast and furious dancing, closed. Blossom is neatly dressed in a shootop-length white lace dress, worn without change. She is a crack rough soubret, and her negro dialect excellent. Miss Seely's efforts will no doubt be appreciated almost anywhere. Fountain.

Hawley John K Bon Tons B R
Hawley & Bachon O H Peterson
Hawthorne Hilda Hathaway's Lynn
Hayes & Johnson Long Acres N Y

HILDA HAWTHORNE

and "Johnny."
Sept. 27, Auditorium, Lynn, Mass.

Hayman & Franklin Pavilion Glasgow Scot
Hassard Lynn & Bonnie Mystic Kenosha Can
Hearn & Rutter Bennett's Hamilton Can
Heidelberg Four Bijou Perth Amboy N J
Heim Children Temple Detroit
Henshaw Harry Moolin Rouge B R
Heid Wilbur Sam Devere's Show B R

HEIM CHILDREN

Sept. 27, Grand, Syracuse.

Henry Jack 41 Little Leicester Sq London
Herbert Bros Three 235 E 24 N Y C
Herbert Bert Hart's Bathing Girls Co
Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels

HILL and SYLVIAN

Address F. M. Barnes, 119 So. Clark St.,
Chicago, Ill.

Herx George Imperial B R
Heuman Troupe Coles Bros C R
Hilli Cherry & Hill 5th Av N Y C
Hilli & Ackerman Fay Foster Co B R
Hillman Three Backer Dover N J
Hillman Geo Orpheum Minneapolis
Hillson Violet Imperial B R
Hobsons The Ringling Bros C R
Hodges Four Musical Gaiety Galesburg Ill
Hodgini Daley Ringling Bros C R
Hoey & Mosar Bijou Duluth Minn
Hoey Lord Roeder Beauty Show B R
Holden Harry Knickerbocker B R
Holman Harry Bijou Atlanta Ga
Holman Bros Carnival Schenectady
Holt Alf 41 Little London W C Eng
Honeymooners The Hamilton Can
Hoover & Clark Bryant's 8 Bells Co
Hope Irma Oh You Woman B R
Hotelling Edward Majestic Charleroi Mich
Howard Bros Shea's Toronto
Howard & Howard Orpheum Seattle
Howard & Harris 16 St Martins London
Howell George Miners Americans B R
Hoyt Hal M Girls of Moulton Rouge B R
Hughes Musical Trio Oct 4 Orpheum Salt Lake
Hurley Frank J Family Tamaqua Pa
Hurst Minnie Cardinal Basel Suisse Ger
Hyatt & Williams 1612 Lanvalle Baltimore

Iolen Sisters Majestic Houston
Ireland Fred Dainty Duchess B R

Jackson Family Ringling Bros C R
Jacobs & Sardel Cole Bros C R
Jansen Chas Bowery Burlingame B R
Jenks & Clifford Ringling Bros C R
Jewell & Barlowa Majestic Galveston
Jewel Trio Mysterious Chase's Washington
Jewpy Lydia Oh You Woman B R
Johan & Mac National San Francisco
Johnson & Pelham 180 Arrowhurst Rd Hackney London
Johnson Cooke & Co Oct 4 Trent Trenton
Johnson Bros & Johnson Orpheum Haverhill
Johnson Rable Orpheum Budapest Indef
Johnson R Melvin Johnson Ltd Lafayette Ind
Johnson Bros & Johnson Orpheum Haverhill Mass
Johnstons Musical Orpheum Lincoln Neb
Johnson Honey Geneva N Y
Johnson & Mercer 612 Joplin Joplin Mo
Johnson & Wells Orpheum St Paul
Jones Bobbie A Bunch of Kids Co
Jordan Alice Reeves Beauty Show B R
Joy Allie Bon Tons B R
Julian & Dyer Aldome Jacksonville

Kaimo Chas & Ada Ringling Bros C R
Karrill Metropolitan Oklahoma City Okla
Kaufman & Sawtelle Moulton Rouge B R
Kaufman Reba & Ines Empire Johannesburg S A
Kavanaugh & Davis Barnum & Bailey C R
Kewgan & Mack Lynch Woonsocket
Kelcey Sisters American Chicago
Kenna Chas Majestic Milwaukee
Kenton Dorothy Follen Paris France Indef
Kelly Walter C Orpheum Memphis
Keely Lillian Fashion Plates B R
Keefe Zena Mase Oklahoma City Okla
Keller Jessie Columbia Girls Co B R
Kennedy & Lee Franklin Pa
Kennedy Matt Sam Devere's Show B R
King George E Gollmar Bros C R
King & Thompson Sisters Commercial Htl Chicago
Kleis's Four Grand Wilmington Del
Knight Harlan Proctor's Newark
Koners Bros Orpheum Harrisburg Pa
Krauer Bruno Trio Majestic Toronto
Kratons The 418 Strand London Eng
Krusch Felix Miners Americans B R

Lafferty T J Cole Bros C R
Lake John J Dainty Duchess Co B R
Langdon Joe Bijou Bayonne
Lancaster Mr & Mrs Tom Orpheum Jacksonville
Lane & O'Donnell Thatcher's Minstrels Indef
Lampe Otto W Wilson & Jackson N Y
Lang Agnes care Geary Almorca Moscow Sydney
Langdons The Family Davenport Ia
Langilli Judson Frivolities of 1919 B R
Lansford Jeanne Reeves Beauty Show B R
La Bell Troupe Star Brooklyn
La Centra & La Rue Electric Pk Baltimore
La Delles Four Unique Los Angeles

Harry
LAMARR
West End Theatre, N. Y. City.
How did I get Ask PHIL HUNT, my Manager

La Veen-Cross & Co Orpheum Kansas City
La Van Harry Frivolities of 1919 B R
La Vine Cimeron Trio 463 Central Pk W N Y
La Pearl Harry Barnum & Bailey C R
La Petite Revue Orpheum Salt Lake
La Mase Bros Wigwam San Francisco
La Mera Paul Lumberga Vendome Buffalo
La Tooka Phil O H San Mateo Cal
La Velle & Grant Star Spokane
La Vette Chas Barnum & Bailey C R
Lavies Four Hippo Lexington N Y
Lavine & Leonard Alcazar Paris France Indef

Lutz Bros.

Back in New York after an absence of 8 years.
Address care CASEY AGENCY.

Lawson & Namon Touring Africa
Le Dent Frank Eden St Etienne France
Le Roy Chas Aldome Wellington Kans
Le Clair & West Sea Isle City N J
Le Clair Harry Alhambra Chicago
Le Claire Two Mystic Lewiston Me
Le Vere Ethel Fashion Plates B R
Lee Minnie Miners Americans B R
Lee Margaret Bon Tons B R
Lee Sisters Tiger Lillies B R
Lee C V Sparks C R
Lee Frank Innocent Girls B R
Lester The Great Greenpoint Brooklyn
Leonard Charles F Oct 4 Bijou Lorain
Leroy Bros De Rue Bros Minstrels
Leightons Three Majestic Des Moines Ia

IRENE LEE

And "CANDY BOYS."
SEPT. 27, SAN FRANCISCO, CAL.

Leon Ruby Innocent Girls B R
Leslie Elsa Fashion Plates B R
Leslie Rert Chase's Wash
Lester Win Brigadiers B R
Lewis Chas T Alcazar Paris France
Lewis Andy Mardi Gras Beauties B R
Lewis Harry Imperial B R
Lewis Little Knickerbocker B R
Linden Mae Florine College Girls B R
Lippincott The Gayety Bangor Me
Livingston Conedy Trio Ringling Bros C R
Lincoln Military Four 879 E 24 Paterson
Lloyd & Castino 104 W 61 N Y

NIFTY NOTES

WE HATE TO TALK ABOUT WHAT WE DID TO THEM AT PROCTOR'S FIFTH AVENUE, BUT THAT OLD

"Shine On Harvest Moon"

IS THERE GOOD AND PLENTY. THEY LIKE IT BETTER THAN EVER. 80 million bows every show, sometimes less. Ask old Dr. Remick for "FALLING STAR" and all our other operas.

"A. B. C. D." ready next week. Yes, Hortense, we received your Blackhand Letter. Sorry to disappoint you, but the Manager just naturally had to headline us—and again we say, WE'RE GLAD WE'RE MARRIED.

New name for a Vaudeville Act, "RAIN AND SHINE"—who wants to be shine!

Lockwood Monroe Miners Americans B R
Loran Tim Knickerbocker B R
Loraine Oscar Keith's Phila 4 Keith's Columbus O
Lowell Gardner Devil Cution Co
Lowe Francis Newlyweds Co

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Lucier Fred & Hesa Hathaway's New Bedford
Lutinger-Lucas 536 Valdezia San Francisco

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Maddox Richard O A Bunch of Kids Co
Madie Mystic Lewiston Me
Makarenko Troupe Poli's Bridgeport
Malvern Troupe Majestic Butte
Manhattan Comedy Four O H Reading
Mann Sam Tiger Lillies B R
Manno Joe Reeves Beauty Show B R
Mansfield Marhret Pastime Jacksonville Fla
Marchanda The Halifax N S
Marrido & Hunter Cosy Corner Girls B R
Marie La Belle Innocent Girls B R
Marine Comedy Trio Family Bradstock Pa
Marlow Lou Innocent Girls B R
Marion Dave Dreamland B R
Marshalla The Keeney's Brooklyn
Martha Mlle Majestic Butte
Martell W Brigadiers B R
Martell A Brigadiers B R
Martin Blanche Mardi Gras Beauties B R
Martin Wm Fashion Plates B R
Martinet & Sylvester Orpheum Seattle
Masot Cheyenne Wyo
Matthews & Ashley Orpheum Ogden Utah
Mausney Wm Oh You Woman B R
Mason Norine Miners Americans B R
Mayer Rosa Avenue Girls B R
Mayne Elizabeth H Lid Lifters B R
McAvoy Harry Brigadiers B R
McAvoy Dick & Alice S & C Spokane Wash
McCabe Jack New Century Girls B R
McConnell & Simpson 4 Orpheum Butte
McDonald Michael Oh You Woman B R
McCreo Davenport Troupe Ringling Bros C R
McGee Joe B Al Florida Minstrels
McNish & Penfold Keith's Providence
McRae Tom Empire B R

MELVILLE and HIGGINS

Colonial, this week (Sept. 20).
Orpheum, Brooklyn, week Sept. 27.
En route Orpheum Road Show.

Mendel 18 Adam Strand London
Merrick Thos Imperial B R
Miles P W Dainty Duchess B R
Miller Ford Lyric Bontrille Neb
Miller Frank Oh You Woman B R
Milletts Ringling Bros C R
Millman Trio Oct 11 Majestic Chicago
Milmar & Baby Oriental Village Exposition Seattle
Minstrel Four Morning Noon & Night B R
Mikel Hunt & Miller Pantages Sacramento
Mori Rindy Knickerbocker B R
Moran & Wiser Variete Prag Austria

PAULINE MORAN

SINGING COMEDienne. Booked Solid W. V. Association. Week Sept. 27, Haymarket, Chicago. A few more Uniques and Bijous to follow.

Montague Harry Fashion Plates B R
Montrose Belle Orpheum St Paul
Moneer & Holben 418 Strand London Eng
Moneta Five Majestic Dallas
Montgomery & Co Frank Orpheum Mansfield

Moraa & Mier Gubick's Katak Breslau Ger
Moore Eddie Imperial B R
Moore Lou W Sells-Floto C R
Moore Miss Brigadiers B R
Moore & Young Orpheum Reading 4 Shubert Utica
Morgan & McGarry Empire Milwaukee
Morgan King & Thompson Sisters Bijou Battle Creek
Morgan Lou Fashion Plates B R
Morrell Frank Fifth Av N Y
Morris Billy & Sherwood Sisters Jeffers Saginaw Mich
Morris Edwin Reeves Beauty Show B R
Morris & Morton Majestic Butte
Mozart Fred & Eva Bijou Jackson Mich

MUSICAL LA MOINES

Lyrio, Mobile, Ala., Sept. 20-25.

Mueller & Mueller Garrick Burlington Ia
Mulford Arthur Montreal Can
Muller Bros 27 G O H Pittsburg
Munley Ben L Orpheum Oakland
Murphy Whitman & Co Theatre Jose San Jose Cal
Murray & Mack Orpheum San Francisco
Murray Billy L Al Reeves Beauty Show B R
Murray & Alvin Great Albion Co
Musketiers Three Tiger Lilies B R
My Fancy 13 Adam Strand London
Myers & Mac Bryde Coatesville Pa

Nambua Four Gollmar C R
National Four Jersey Lilies B R
Neal Octave Federalburg Md
Neal Octavia Federalburg Ind
Neff & Starr Bell's New Haven
Nelson J W Miss New York Jr B R
Nelson Chester Miners Americans B R
Nelson John Dainty Duchesa B R
Nelson Frank Dainty Duchesa B R
Nelson Family Sells-Floto C R
Nelson Edw L Oh You Woman B R
Nelson & Erwood Orpheum Spokane
Newell & Niblo Colonial Norfolk
Noble Victor Moss & Stoll Tour
Nolan Tom Empire B R
Norman Mary 3 San Francisco
Norton Ned Fads & Folies B R

NED "CORK" NORTON

"THAT BOY WITH THE GREEN PANTS."
NORMAN JEFFRIES, Agent.

Nosses The Six Bennett's Ottawa

O'Brien J Miss New York Jr B R
Odell & Kinley Ann Arbor Mich
Okabe Family 29 Charing Cross Rd London
Olio Quartette Temple Grand Rapids
Olive Gus 418 Strand London
O'Neill Trio Victoria Baltimore
O'Neill Jsa Empire B R
O'Neill Harry Empire B R
Orbanian Irma 9 Altkenhead Rd Glasgow Scot
Orletta May Miss New York Jr B R
Orpheum Comedy Four Lyric San Antonio Tex
Oswald Wm Miss New York Jr B R
Otto Bros Keith's Cleveland

Pascho Family Ringling Bros O R
Passing Review Co Oct 1 Morristown N J

"PAULINE"

THE SCIENTIFIC SENSATION.
Sept. 27, American Music Hall, Chicago.

Pascho Dick Ella Nowlin Circus
Pastor Merle Majestic Ft Worth
Patterson Al Tiger Lilies B R
Paul & Renold Academy Lowell
Pepper Twins Bijou Tyron Ia
Pearson Gilbert Innocent Maids B R
Pelot Fred & Annie Proctor's Albany
Perry & White 4 Orpheum Kansas City Mo
Peerless Quartette Avenue Girls B R
Peter the Great 422 Bonfield Hoboken
Phillips Family Detroit
Phillips Harry Fashion Plates B R
Piano Four Hathaway's Lowell
Pike Lester Mardl Gras Beauties B R
Pollard Gene Columbia Girls B R
Potts Bros Co Poll's Hartford 4 Poll's New Haven
Powell Eddie 2141 Chelsea Kansas City Mo
Powers Mae Reeves Beauty Show B R
Primrose & Polloff Avenue Girls B R
Prince Harry Knickerbocker B R
Powers' Elephants Damon C R

POWERS BROS.

In "A FISH STORY."

Prossit Trio Ringling Bros C R
Purvis Jimmy New Century Girls B R

Quigley Bros Greenpoint Bklyn

Ramsey Sisters Orpheum Wichita Kans
Raney Adele Sam Devere Show B R
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Raymond Clara Imperial B R

Raymond Ruby 4 Orpheum Kansas City
Rayno Al Colonial N Y
Rawson Guy Bon Tons B R
Readings Four Haymarket Chicago
Ready G Ella Nowlin Circus

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS"
Sept. 27, Varieties Theatre, Terre Haute, Ind.
Direction. PAT CASEY.

Reded & Hadley Tiger Lilies B R
Reed Chas E Tiger Lilies B R
Reed & Earl Lyric Ft Smith Ark
Reisler & Co Capt Nat Pantages' Tacoma
Reeves Al Reeves Beauty Show B R
Regal Trio Garrick Norristown
Remington Mayme Hl Gerard N Y
Renshaw Bert & Phillips Fort Worth Tex
Reynolds Abe Miss New York Jr B R
Reynolds & Donegan 418 Strand London Eng
Rlanoes Four Trent Trenton
Rice Willy Ringling Bros C R
Richards Sadie Moulin Rouge B R

FRANK RICHARDS AND LOUISE MONTROSE

This week (Sept. 20), Orpheum, Evansville.
Next week (Sept. 27), Majestic, Milwaukee.
PAT CASEY, Agent.

Riggs Charlie Bon Tons B R
Riley & Ahern Sypha Kokomo Ind
Ringling Adolph Buffalo Bill C R
Rio Al C Orpheum Kansas City Mo
Rittchie Gertrude Hippodrome W Philadelphia O
Ritter & Foster Croydon London Eng
Rhoades & Engel Jolly Girls B R
Roberts & Downey Pantages Vancouver B C
Robbins Billy L Reeves Beauty Show B R
Robledillo Blyder Ringling Bros C R
Robbins Billy C Reeves Beauty Show B R
Rocemore Suzanne Temple Detroit
Rock & Rol 1010 Indiana Av Chicago

NOTICE FOR ROUTES

All routes carried over the summer as permanent addresses have been discontinued in this department. Artists or acts at present playing or routed to play must forward the names of theaters for VARIETY'S Routes. Those laying off or at a permanent address for the winter can be listed with a street number.
Artists or acts with Circuses or Burlesque Shows excepted.

Roelker Edward Dainty Duchesa B R
Rogers Sherman & Lucken Pantages Tacoma
Roode Claude M Sells Floto C R
Roof Jack & Clara Scenic Temple Providence
Roscoe & Sims O H Huntington Pa
Rose Clara Miles Minneapolis
Rose & Ella Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rosaire The Grand St Louis
Rosenthal Bros 151 Chaplain Rochester N Y
Ross & Lewis Empire London Eng
Ross Frank Walldorf's Trocadero B R
Rossi Alfredo Buffalo Bill C R
Rowland Exposition Rio Janeiro Brasil Indef
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardl Gras Beauties B R
Russe & Palmer Empire B R
Russell & Church Majestic Cedar Rapids
Rutledge & Plunking Robinson Cincinnati
Rutledge & Co Pliny Family Lansing
Ryan & Ritchfield Greenpoint Brooklyn
Ryno & Emerson Empire Show B R
Ryno Jack Empire B R

WALTER SCHRODE and LIZZIE MULVEY

Week Sept. 27, Orpheum, Denver.

Sabel Josephine Budapest Austria
Salino Juno Scala Assg Holland
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schmitz One String Grand Hamilton O
Schilling Wm Orpheum Lima
Sawyer Harry Clinton Mardl Gras Beauties B R
Sherry Joseph V Spark's C R
Sidman Sam Oh You Woman B R
Six American Dancers Orpheum Denver
Slater & Finch Trousdale Minnetre
Snoone Blanche National San Francisco Cal
Smith Evans & Williams Pantages Tacoma
Smith Allen Grand Tacoma
Smiths Aerial Ringling Bros C R
Spencer Billy Tiger Lilies B R
Spissel Bros & Co K & P 5th Av N Y
St Clair Minnie 140 So 11 Thir
Stadium Trio Orpheum Canton O
Stafford & Stone Palace London Eng Indef
Stanley Vincent F Oh You Woman B R
Stelcy & Edwards Washington Spokane
Steger & Co Julius Columbia Cincinnati
Step Mehlinger & King Majestic Chicago
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's Show B R
Stevens Geo Dainty Duchesa B R
Still City Quartet Pantages' Seattle
Stone Wizard Circus Bekelew Budapest Aus
Stubbfield Trio Majestic Jamestown
Sugimoto Troupe Fair Meadows Pa
Sullivan Bros Four So High Millford Mass

Sully & Phelps O H. Fitchburg Mass
Sunbeams Three Avenue Girls B R
Sunny South Orpheum St Paul
Sylvio H Barnum & Bailey C R

Tanean & Claxton 1387 St Marks Av Brooklyn N Y
Tanean Julia 252 W 76 N Y
Tasmanian Vandiemian Troupe Gollmar Bros C R
Taylor Fred Brigadiers B R
Temple Quartet G O H Syracuse
Terrill Frank & Freda O H Huntington Pa
Terry Twins Lyric Terre Haute
Those Three Girls Dallas Tex
Thatcher Fanny Dainty Duchesa B R
Thurston Adelaide Little Rock End Okla
Thomas & Hamilton Majestic Ft Worth Tex
Thorndyke Lillian Irwin's Majestic B R
Thurston Crescent New Orleans
Thurston George Imperial B R
Tierney Bros & Morge Oct 4 Oklahoma City Okla
Toledo Sydney Electric Fairmount W Va
Torcat & Flor d'Alisa Marigny Paris France
Tomkins William Avalon Avalon Cal Indef
Trabnel A Ella Nowlin Circus
Truesdell Howard Orpheum Harrisburg
Travers Belle Trocadero Philadelphia Indef
Tripp & Velling Ringling Bros C R
Tunis Fay Cherry Blossoms B R
Tweedley John 242 W 43 N Y

Usher Claude & Fannie Columbia Cincinnati

Vagges The Barnum & Bailey C R
Vagrants The Three 26 National San Francisco
Valdara & Varno Hagenbeck-Wallace O R
Van Billy Orpheum Evansville Ind
Van Chas & Fannie Orpheum Canton Pa
Van Oaten Eva Fashion Plates B R
Van Eppek Jack Okla City Okla
Van Serley Sisters Elkins W Va
Vardells Frank & Minna Lowell Mich
Vardon Perry & Wilbur 418 Strand W C London Eng
Vaughan Dorothy 4 National San Francisco
Vedder Lillie Innocent Maids B R
Vedmaro Rena 749 Amsterdam N Y
Venetian Musicians St Joe Mo
Vasco 414 Acce Lane London Eng
Violetta Jolly 41 Leipzigerstr Berlin Ger

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Presenting "HUCKIN'S RUN."
Sept. 27-29, Orpheum, Easton; 30-3, Orpheum, Allentown.
Direction PAT CASEY.

Walker Nella Orpheum Salt Lake
Walmisley Frank Empire B R
Walworth Trio Orpheum Salt Lake
Ward Marty S Tiger Lilies B R
Waters Tom Orpheum San Francisco
Warren Bob 1308 So Carlisle Phila
Watkins William Hl Review Co B R
Watson Sammy 333 St Paul Av Jersey City
Wadell La Due Orpheum Cambridge O
Weber Chas D Orpheum Ogden Utah
Webb Fanny Ella Nowlin Circus
Welch Jas & Co Buffalo Bill C R
Welch Lew & Co 101 E 95 N Y C
Wells R C Columbia London Eng Indef
Weston Willie College Girls B R
Whitehead Joe & Flo Grierson Oct 4 Bijou Winthrop
Whitman Bros Hathaway's New Bedford
White & La Mart Fair Safford Conn
White Cora Empire B R
Wilbur Carl 418 Strand London Eng
Williams Cow Boy Poll's New Haven
Williams & Sterlings Orpheum Oklahoma
Williams Mollie Behman Show B R
Williams Erma Mardl Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co C R

Willard & Bond Bennett's Ottawa
Willis Tom Bon Tons B R
Wilson May Fashion Plates B R
Wilson Bros G O H Pittsburg
Wilton Joe & Co Criterion Savannah Ga
Willson & Stouffer Grand Taconoma Wash
Winter Winona Orpheum Evansville Ind
Wohlman & Luckie Parish Hall Utica

JOHN W. WORLD AND MINDELL KINGSTON

Week Sept. 27, Orpheum, Salt Lake City.

Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ella Nowlin Circus
Wood W S Bon Tons B R
Wood Bros Los Angeles Los Angeles
Woods & Woods Trio Orpheum Lincoln Neb
Woolley Mark Knickerbocker B R
Work & Over 104 E 14 N Y
World & Kingston Orpheum Salt Lake
Wyckoff Fred Colonial Norfolk Va

Yalto Duo 229 W 39 N Y
Young Ollie & April Lyric Danville Ill

Zanziga The 356 W 143 N Y
Zanora & Berg Exposition of Hygiene Rio de Janeiro Brasil S A
Zates Edna Cherry Blossoms B R
Zazel's Living Statues Imperial B R

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Zasel Vernon & Co Corso Zurich Switzerland
Zech & Zech Crystal Pueblo Col
Zanton Bros Gollmar Bros C R
Zimmerman Al Vandy Fair B R
Zoeller Edward Mardl Gras Beauties B R

CIRCUS ROUTES

Barnum & Bailey Sept 28 Corinth Miss 29 Flor-
ence Ala 30 Columbia Oct 1 Nashville Tenn 2
Hawling Green K y 3 Decatur 5 Huntsville 6
Chattanooga 7 Knoxville 8 Johnson City 9 Bris-
tol Tenn

Buffalo & Pawnee Bill Sept 25 Oklahoma City
26 Ardmore 30 Shawnee Oct 1 Colgate 2 McAl-
lister 4 Muskogee 5 Tulsa 6 Bartelsville 7
Parsons Kan

Campbell Bros Sept 28 Santa Fe Col 29 Albu-
querque 30 Willard 1 Ft Sumner 2 Cloris 3
Hoswell 4 Carlbad 5 Art Glen 6 Partles N
Mex 7 Amarillo 8 Higgins Tex 9 Woodward
11 Alva Okla

Cole Bros Sept 26 Union City Ill Cairo Ill

Gentry Bros Sept 28 Columbia S C 29 Orangeburg
30 Charleston S C

Gollmar Bros 27 Eldon Mo

Hagenbeck-Wallace 28 Shawnee 29 Pauls Val-
ley 30 Purcell Oct 1 Kingshiser 2 El Reno Okla
5 Ada Okla 6 Randolph

Miller's 101 Ranch Oct 5 Lockart 6 Southville 7
Houston Tex

Morris & Rowe Sept 28 Princeton Ill 29 Galva 30
Aledo Oct 1 Farmington Ia 2 Bloomfield Ia

Robinson John Sept 27 Cedar town Ga

Ringling Bros Sept 28 Tucson Ariz 29 Benson
Ariz Oct 14 Muskogee Okla 15 Ft Smith Ark
Nov 1 Beaumont 2 Lake Charles 3 Crowley 4
New Shera Tex 5 New Orleans

Sun Bros Nov 6 Uniontown Ia 8 Greensboro La
9 Marion 10 Montevilla Ala 11 Blackton

Sells-Floto Sept 28 Danville Va 29 Greensboro N C
30 Safford N C Oct 1 Charlotte N C 2 Hook
1111 4 Columbia S C 7 Sumter S C 8 Florence
S C 9 Charleston 12 Savannah Ga 13 Yemassee
S C

Yankee Robinson Sept 27 Hope 28 Madison 29
Cherryvale 30 Colavale Oct 1 Canal 3 Moline
Kan 4 Halston 5 Stillwater 6 Perry 7 Ponca
City 8 Medford Okla

M. STRASSMAN

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San Engleton, Hazel Sanger and the Watson Sisters standing out. Miss Engleton wears a few costumes that will touch anything in burlesque this season and knows how to use them. Hazel Sanger leads a drinking song, "Better Wait Until Morning," and received encores. Miss Engleton has a bit here with Dixon that is easily the hit of the whole first part. Miss Engleton is a capable performer who puts her heart into the work. The first part makes a fine production, but when one stops to think that "No more here, the lots" gag and several others almost as old were there, it suggests the "Big Show" was thrown together in a hurry. The olio offers three acts opening with the Watson Sisters and their Imperial Septet of boys. The Misses Watson have pulled away from the old "girl act" and offer something novel for burlesque in a boy act led by girls. The appearance of the boys seems to be the only defect in the act, but this could be considerably improved if they were provided with some new headware. Leeds and Le Mar have a bunch of good stuff, finishing with a burlesque boxing bout that is without doubt as good as the best. The big sensation of the show is the "Apache Dance" by Cecelia and Amato. Minnie Amato has a few new costumes since deserting vaudeville, and with Cecelia, they show something classy in dancing. In the first part Cecelia and Amato do a little of the old "Mail and Myster" dance, which found considerable applause. Just a little is a clever pantomime and works up the "Apache" very well. The chorus add a lot in this number, filling out the details. The burlesque opens with a grand ballet led by La Dora, which looks well from front. Miss Sanger, in the "Christie" number, exhibits the best of gold gown that comes close to being the best in the show. Miss Engleton has a bit here with Campbell sitting on a suit case. A la McMahon and Chappelle. This is the nearest approach to comedy during the entire performance and was a continuous laugh throughout. On the whole the "Big Show" is a crackerjack production, but like a few more shows, the production has run away with the performance. This show hasn't any such thing as a "hook," but will probably be whipped into a real show now. Once the comedy department is mended, Irwin's "Big Show" may top them all.

laugh. The Majestics as a production is a masterpiece, and the comedy is of the never failing kind, specially while it is handled by Fay and Hollender. Miss Bennett tops everything in the light department, and the show as a whole is a real Irwin production. The look is by Fred Irwin, Joe Hollender contributing the lyrics and music. STAR AND GARTER (C. J. Hermann, mgr.).—With the exception of the wardrobe and a few new faces "Vanity Fair" is nearly the same as last season's show, even to the scenery. The first part is called "A Night at Receptor's." The setting is that of an interior with no sign of cafe. Billie Ritchie as a "drunk" backed up by Rich McAllister can make anyone laugh. Ritchie's mugging and tumbling is the one bright feature of the show. Little McAllister makes a capital working partner for him. Winifred Francis is a decidedly English sobriety. Her dialect helps a lot, for it is tinted with just enough English to make it good to listen to. Tom Haverly is a good "straight" and Corinne Wells excellent. Her "souse" bit while it lasted was a treat. Al Zimmermann as a cowboy looked and dressed like a gun man and furnished a six-shooter to some advantage. Chas. Cardon as a Lord helped to make the situation more English. As a polite "drunk" he was excellent and showed that he could tumble a little also. A dinner table scene in this part gathered some laughs but McAllister should eliminate the clanking and spilling of food around the stage. The show employs fourteen choristers. The singing is passable. The costumes are well selected but do not represent a large expenditure. The numbers, with Ritchie and McAllister adding comedy, are sure to go well regardless of lyric or melody. A topical song by Ritchie, McAllister and Cardon went big. Tokio is programed as a nephew of the Japanese general of that name and like most Japs lays on his back and juggles articles with his feet. He finished a bit. Tom Haverly and Corinne Wells offered what they called "Mr. Liker vs. Miss Kinder." The greater and best part of the patter is also being used by Tom McKee and Jack Ryno with the "Empire," a Western Wheel show. Unless some one has been handling out carbon copies of the material there has been a verbatim stenographer on the job, for what is duplicated is taken bodily. Haverly offered a racing recitation that went big. The Cycling Brunets have a good act for any burlesque show. The burlesque is an enlarged edition of Karno's "Night in an English Music Hall" with Ritchie as the "drunk." This part is a solid laugh throughout. The show is clean and contains plenty of good legitimate comedy. A new set of scenery for the burlesque would be an improvement.

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ALHAMBRA (Max Weber, mgr.). The Columbus Amusement Company evidently made a wise move when they shifted their attractions from the Trocadero to the Alhambra, business being much better at the latter house, and the performances generally having an audience composed of women as well as men. The Majestics are the leading attraction here, and for a well dressed singing production ought to top the Eastern Wheel this season unless something quite unusual shows up. The numbers are of excellent quality and arranged to suit the most critical. The wardrobe represents a large expenditure, and there are so many beautiful costumes worn it would be useless to attempt to describe them. Florence Bennett probably has a shade the best on wardrobe, and Miss Bennett knows a thing or two about wearing her costumes. The first part is called "Americans in Paris." A plot may exist but it can't be distinguished once the company get busy on the numbers. Guy Fay and Joe Hollender are the principal fun-makers, both in German character, and both very good. Of the numbers the two best are a drunk number, "I'm Thirsty All the Time," and "The Best of Friends." The former is led by Joe Bonner, backed up by twelve men representing twelve different types of drunks. A quartet get in some good singing here and the number was easily the singing hit of the show. Evelyn Walker leads the other song which contains a very catchy lyric of the "Good Bye" order, and she was called upon for seven encores. Magda Dahl offered a singing specialty near the close of the second part that took well. Miss Dahl reached the top notes with apparent ease and finished strong. She is rather pretty and makes a splendid appearance in some of her elaborate frocks. An operatic medley by the entire company proved beyond a doubt that whoever selected the choristers examined them for their singing abilities and picked the best. Several imitations were offered next, the first by Roy Cummings as George M. Cohan. Cummings did very well, but Cohan is so much imitated that the audience knew what was coming before he got started. Marie Hartman gave us a good imitation of Eva Tanguay singing "I Don't Care," which made a solid hit. Miss Hartman doesn't attempt to overdo the gesture and showed a knack of mimicry. Miss Hartman also led a French number in the first part which helped a lot. Billy Smythe as Eddie Leonard sang two songs which, of the imitations, received the most applause. Smythe has a good voice and looks the part. Edith Hollender gave a few fancy steps that added variety to the scene and went well. The Lussier Sisters offered the "La Sorella" dance which caught on and finished to a good hand. Florence Bennett led a number called "The Brinkley Girl," and her appearance alone would have made the hit a success. Her voice sounded a little hoarse, but she sang through nicely and finished big. Gus Fay and Joe Hollender had a little business in "one" called "The Last Quart," which, although it could be traced back a long way, made the people laugh. A fencing scene called "An Affair of Honor," between Edith Shaw and Billy Holbert, contains some corking good lighting effects transforming the scene from light to moonlight. Fay and Smythe do a little burlesque on the bit immediately after. Evelyn Walker led a song in "one" next, with a drop containing a picture of the ocean. The song, "Float Me," sounded good and was well received. The real fun started in the French prison scene. Fay and Hollender, with the assistance of the warden and a couple of six shooters, supply laughs and plenty of them. Fay and Miss Bennett hold the stage alone for a while with some good patter typical of a German dirt. Fay's work is fine and smooth all through. In the second part another operatic medley is offered, different principal leading. A few lines from different operas are used and the number made a good opener to the burlesque. The quartet put in good work here in the "Good Bye" number led by Miss Walker. The finale is a burlesque prize fight in which Fay and Hollender have a bunch of good comedy. Hollender in tights is a sure enough

WILSON AVENUE (J. G. Burch, mgr.; agent, William Morris).—J. W. Crawford (New Acts) opened the show for the four days ending 19. Beaudoin and Co., wire act, in which ordinary feats were made to appear very difficult. Trio O-Lara, English character comedienne, sang. Joe Whitehead, single, in sketch, quite good with possibilities. Miss Grierison III. Pictures.—20-22, Varno and Valdere, Frank Mackley, "Christinas at Higgins," Hawley and Leslie, and Laredo and Blake.

SCHINDLER'S (L. S. Schindler, mgr.; agent, Charles H. Doutrick).—Ed De Corsia and Co., Musical Sticks, Four Andersons, Three Tourlins, Powers and Paulin, Duncan and Hoffman.

CALIFORNIA (L. A. Levinson, mgr.; agent, William Morris).—20-22, Shannon and Straw, Jack Dresden, Sarah Brandon and Co., The Houghtons.

SITTNER'S (Paul Sittner, mgr.; agent, Charles H. Doutrick).—"Metropolitan Ballet" (New Acts), Mills and Moulton, Coast MacFarlane and Co., Brothers Sonerant, Rice Brothers and Probasco.

PRESIDENT (L. A. Levinson, mgr.; agent, William Morris).—Chris Lane, David Livingstone and Co., Nellie Martini, Baker and Cornalia.

THALIA (Thomas H. Murray, mgr.; agent, Charles H. Doutrick).—Holland, Webb and Co., Loughlin's Dogs, Dunbar and Turner, New York Comedy Four.

Jones and Dealey introduced a new "gag" in their new act while playing at the Haymarket last week. Jones, "chief of the bell boys in the St. Reckless hotel," is chiding Dealey, the boy forced to answer the major part of the calls, for his ignorance. "Why, you don't know they have found the North Pole," exclaims Jones. "I didn't know they had lost it," observes Dealey.

The team of Haley and Carroll is reported to have "split."

Art Emory, who went out with Ed. Gillespie in "Wise Mike," has been ordered by his physician to remain at home for a while, owing to trouble with his eyes.

Lew Morton, who was here recently assisting in producing Harry Askin's "Lo," is to be featured in a vaudeville act written by Charles H. Brown.

A man walks up and down State street wearing a sign, "The Man Who Greets Broadway." The man is not Raymond Hitchcock.

Grace De Mar, playing Mabel Hite's role in "A Knight for a Day" (Western), is being highly praised by the newspapers along the route.

Walter A. Bohme is playing the title role with F. A. Wade's "The Royal Chef."

Al Leonard played the Haymarket last week and the changes in his juggling act are very noticeable. Instead of the rough stuff on which he formerly depended for his applause, he now offers some clever tricks, and while they are worked with comedy effect, he has a straight make-up. His suit is a comedy one.

Gus Rapier has leased his show, "Telegraph Station 21," to Fred Taggart, and is playing vaudeville engagements around Chicago.

Bill Dietrich will soon present Ed Elliott and Co. in an electrical and singing act.

"Bill" Ward is a stage manager. Hyman Mandell electrician, Dave Musmen is property man, and J. Heich is advertising agent at the Criterion.

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WILLIAM MASAUD, Agent.**THE PELOTS**The Act That Makes Good
Anywhere, Everywhere, Always

Ottawa "Journal," Sept. 14, '09.—"Fred and Annie Pelot drew roars of laughter with their humorous juggling sketch, a really humorous act."

now playing vaudeville. It opened week before last to big business. Last week's receipts suffered owing to Monday night being very warm and Tuesday rainy. Business was good the remainder of the week.

Earle Reynolds and Nellie Donegan are working on a new act, in which they will imitate the famous Russian ballet dancers, Karlovina and Coslove, who made a sensation in London last season.

The Beaudouins left Chicago this week for a tour of the Inter-State circuit.

Flo Grierson was ill and was unable to appear at all the performances at the Wilson Avenue last week, where Whitehead and Grierson were the feature act. One act remains all week at that house, the others "splitting."

Allan K. Foster returned to Chicago last week after ten days on the road with Harry Askin's "Lo," in which John E. Young is being starred. He was the third producer who had charge of the show. The attraction will come into Chicago some time in the near future. The performance is now going to Mr. Askin's liking, according to advices received here.

Little Otto, formerly of Kashima and Otto, and Al H. West, "The Black Napoleon," have joined and will present an act in vaudeville. "Who Discovered the pole?" It will have special scenery.

Ward De Wolf, the Rainbow Sisters, and the Pony Boy Girls left Chicago Tuesday for Montgomery, Ala., where they open next week for ten weeks on the Inter-State circuit.

"Lord," one of Stella Morishul's leaping wolf hounds, misjudged the distance in making his jump at the Star one day last week and did not alight squarely on the bounding table, suffering injuries which will keep him in the Morishul dog hospital for eight weeks. He is one of eight or nine dogs which are with the act, which has been in America but five weeks.

Eleanor Hatch's singing grew quite popular before last week was concluded at the Star.

The Sans Souci theater will be remodeled and

redecorated as a winter garden. The management expects to open it early in October.

The Annex Theater at 52d and Halsted opened last week with a bill including Wilson and Wilson, Samuels and Chester, West and Fowler, Frielander Brothers and Lenora Vennetti.

Henry and Beldon's Gem Family opened 13 and had big business the opening week. It plays four acts. Ten cents admission.

Leonzo is putting on a new juggling act at the Mabel this week.

The Temple, New Orleans, is now playing acts booked through the Chicago Vaudeville Managers' Exchange. It is a colored house, and plays many of the turns which appear at the Pekin in this city.

Kaleratuk, the juggler, has been having hard luck for some time past. He was recently laid up with appendicitis, and had he not taken it in hand at the right time might have had a longer and more serious siege. Last week he worked for the first time in a month.

The Monroe is expected to open Thanksgiving Day and will play five acts; two shows nightly.

The Essex at 71st and Cottage Grove reopened this week. It has been newly decorated.

Walter Leroy arrived in Chicago last week and is arranging a tour of the Morris circuit.

George Fuller Golden attended the meeting of the White Hats last week and has been a frequent visitor at the club rooms this week. He made an address on Friday night.

The Millard Brothers and Warner will produce the act written by Van (Rustus) Avery and formerly used by Avery and Pearl within a week or two.

The Alceus have returned to Chicago after completing a circuit of the summer parks and will shortly open on the Western vaudeville time.

Eldon and Clifton will open on the Pantages' Circuit Dec. 9.

The Fountaine Sisters have discontinued their olio specialty with the "Empire," and have been replaced by La Deaux, who opens the vaudeville department of that show with contortions.

Arthur Simons, representing Harry Franks, is looking around Chicago for ten cent vaudeville theatre sites.

"The Telegraph Four," just off the Sullivan-Cosline circuit, split while in Colorado Springs.

Fred Irwin arrived in town last week and will shortly commence work on the comedy department of the "Big Show." His third show, "The Gibson Girls," follow the "Big Show" at the Alhambra this week.

Allan K. Foster has returned to Chicago after a ten day tour with "Lo," Harry Askin's latest musical production. Foster put on the numbers.

The Great Anstins have received contracts for eight weeks over Paul Goudron's time.

Edward Lang, local representative for the Pantages' circuit, says he has been taken off the "unfair list" of the Actors' Union.

Louise Kent and Co. have just completed a run over the Pantages' circuit and have instructed A. E. Meyers to look for the big time.

J. Theodore Murphy and Lillian Washburn, at Schindler's last week, had to close Wednesday owing to Mr. Murphy's illness. Grace and Grace, arriving from New York the day before, took their place.

Riverview Park closed its season last Sunday.

Mr. and Mrs. Wayne Nunn (Grace Valentine) are here after a short tour of Paul Goudron's Sullivan-Cosline time with the act known as The Four Woods.

Violet King has been engaged by Paul and Kent for the soubrette role in their new offering, "A Night in the Orient," rehearsing here. It will open shortly.

Ball and Marshall are here after a week at their summer home in Wisconsin and are arranging for opening their vaudeville act.

Carrie Pryor Buchanan will join Sarah Louise Cogswell in a dramatic and musical playlet, "Surprised," which they are now rehearsing.

Harry Wright is in Chicago for a short stay.

J. H. Yoo, of Milwaukee, is here in connection with the production of "High Life Girls."

Harry Newton will leave Sunday for the Pacific Coast, where he expects to make "In Dear Old Tennessee" the same hit it is in Chicago. He will be accompanied by Mrs. Newton.

Marguerite Ferguson is recovering from the injury resulting from a piece of glass getting in her eye. She has had a nurse with her for more than a week.

Hoover Howard left last Sunday night for New York and will spend two weeks in the eastern cities.

Charles Kohl is back in the office of the W. V. A., after a vacation.

SAN FRANCISCOVARIETY'S Western Office,
2004 Sutter Street.By **LESTER FOUNTAIN.**

ORPHEUM (Martha Beck, gen. mgr.; agent, direct).—Week 12: Warm weather does not affect attendance. "Circumstantial Evidence," headline, and held attention. The act proved a relief from the dearth of musical reviews which have been so prevalent. Wynne and Lee took from the start. Charles Montrell's juggling generously rewarded. Crouch and Welch, well received. Among the hold-overs Sig. Luciano Luca carried off the honors. The Arlington Four were accorded a warmer reception than on their opening week. Gardner and Ryere closed with a goodly share of the honors. "At the Country Club" strong feature for second week.

AMERICAN (Abe Cohn, mgr.; agent, S. & C.; W. E. Reese).—Vaudeville in its second week augurs well here. Carter, the Mysterious, retained as headline, and continues big feature. His opening efforts fail to average up with those of last week, but were for the most part clever.

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One of the individual hits of the season is Alfred K. Hall started a riot with every move. "Bones" Murphy and Whitman Co. in "Election in Cobb Centre," thoroughly enjoyed, the many comedy situations being well handled. Alva York should change her selection of songs, as her present repertoire failed to secure any approval. Miss York depends too much on "spice." Girard and Gardner, responsible for considerable mirth. More dancing on Girard's part would have been appreciated. Alfred Lincoln, a little youngster with a good tenor voice and a frightened air, received a couple of good-natured encores. La Mase Bros., closing the show, going great. The act is considerably improved since it was presented at the National, and scored heavily throughout.

NATIONAL (Zech Abrams, mgr.; agent, S. & C. W. P. Reese).—Edwin Crews & Co. in "Pals," headliner, scored heavily at curtain. William Slinger contributed an excellent bit of comedy work which is deserving of special mention. Grace Darnley, contortionist and dancer, succeeded in dancing and twisting herself into generous approval. Grace should cut some of her stalling. Tom and Stacia Moore, with a complete copy of Kelley and Violette's act, handed out a good line of singing and neat costume changes. Mr. Moore has a faculty of mousing his words, which, although to some extent effective, is noisy and unintelligible. McFarland and Murray passed the danger mark with a line of new and mostly old stuff in the "kidding" line. Mart Sharp and Vivian Montgomery, with dancing quartet, worked hard but failed to arouse unusual interest. Two Allbergs (New Acts). Billy Court (Walked).

EMPIRE (W. Z. Tiffany, mgr.; W. S. & O. S. Burns).—Will Bradley and Co. in comic operetta, "The Grumpy Wayfarer," closed performance to good hand. The dialog, of a rhyming nature, sounded as though they were starting another song. This portion of the act can be vastly improved upon. Doranto contributed clever work on numerous Chinese musical instruments, closing strong as an opener. LeWitt, Ashmore and Co. in "A Pair of White Bucks," comedy offering, well received. The many amusing situations were enjoyed by a good-natured crowd. The act could be greatly helped by cutting considerable of the dialog. For in present condition there are too many anti-climaxes. John Buckley introduced some clever eccentric dancing and responded to a number of encores. His local song brought back old memories of before the fire and was generously approved. Devine and Williams, singing and talking in "one," got off with a flying start and closed well. The Sander Trio, ring gymnasts, up to the average. Harris, mgr.; agent, S. & C. W. P. Reese).—Bill as a whole strong. Three Roehrs, feature, sensational hit. Clarence Sisters, worked hard, closed fair. Wood Bros., ring gymnasts, went well. Vera De Basini, violin imitations, singing, well liked. Carter, Taylor Co. (closed by injunction). Mitchell and Calne well received throughout. Blossom Seely (New Act).

CENTRAL (E. Howell, mgr.; agent, W. S. & O. S. Burns).—Nat Fields was accorded a typically western reception upon his opening appearance in "Whirligig" last Sunday. Nat has surrounded himself with clever support, among them being Myrtle Vane, prima donna; Frank Vack, German comedian; Dave Lerner, Hebrew comedian; Fred Lancaster, juvenile. All the individual efforts were most generously appreciated. From the attendance that has held from the opening there is little doubt that Nat has landed in right and can stay as long as he likes. A chorus of "honies" did neat work. The costume was tastefully chosen and as a whole the burlesque was a big success and will no doubt prove popular. The vaudeville portion contained Clyde Woodward and Trick Dog, Ingalls, Duffield and Ingalls, singers and dancers; Joe Valle, acrobat.

STAR (Alex Kelsner, mgr.; agent, direct).—Wyatt Sisters, Geo. Jones, monologist; Helen Valdez, contortionist; Adelaide Sullivan, vocalist; Sam Holmworth, eight year old tenor; Walton Bros., rings; Clark, illusionist; Malan, McGrath Co.

PORTOLA (Alburn & Leahy, mgrs.; agent, Bert Levey).—Styz and Styz, Maud Rockwell, Brewer and Bell, Gus Bruno, De Vaul and Lotta, Bufford and Bennett.

GRAND (Alburn & Leahy, mgrs.; agent, Bert Levey).—Grau Sisters, Chas. Sanders.

IDORA PARK (Oakland).—Patrick Conway's Band, Clayton Jenkins and Jasper, Hanaford's Family, Aerialists. Business big.

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NEW CHUTES (San Francisco).—Smilletta Trio, comedy bar; Towers, high diver; Ella La Vall, aerialist; Geo. W. Bennett's Band. Business big.

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"The Candy Butcher Shop" is a popular and profitable addition to the Chutes concessions this week.

Mike Bernard is getting some new rags (not to wear) to pound out on the ivories for Portola week. Mike expects to leave for New York in the spring and will be in trim to defend his title as in days of yore.

"My Southern Rose," by Earl Taylor, is becoming a favorite, by request, at the Hague.

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One block from Bennett's and Princess Theatres.

Mondane Phillips has contracted for about ten weeks in this vicinity.

Frank Hall is out after a two weeks' sojourn in a hospital as a result of having his shoulder and arm badly clawed and chewed by his lion "Wallace" which he is exhibiting in vaudeville. Frank had to take three trips to dreamland while the doctors were patching him up.

The latest is to the effect that Pantages attractions will be booked into the New Chutes when it opens in December.

A testimonial was tendered the veteran actor L. R. Stockwell at the Van News, 17. Artists from houses across the Bay and on this side participated. The benefit was instigated by Blanch Bates, at one time under his management. Stockwell is now blind and has been appearing in vaudeville in a sketch entitled "The Blind Organist."

Sam Holmworth, the eighty-year-old tenor, in his second week at the Star, has made a distinct hit with his rendering of "Ye Olden Time" ballads.

Demolishment of the Unique Theatre building in Los Angeles was begun this week. Hentz &

Zalle, Props., will take over the lease of the Walker, playing vaudeville attractions. Bert Levey will book the house.

The weather here for the last week has been exceptionally warm, the thermometer hovering around 93. Business theatrically has been very poor.

Janesel Rigo, the gypsy violinist, was arrested last Saturday for defrauding J. C. Jacobson, a chauffeur, out of a bill for \$12 contracted last June. The case was dismissed Tuesday, Rigo settling out of court.

A. W. (Zeke) Thomson is opening up new rooms on Golden Gate Avenue. Zeke is furnishing the place in red and yellow (Portola colors).

James B. Duffy, city passenger agent in this city for the Santa Fe, departed for the east last week. Jim will return about Oct. 1.

Louis Jacobs left 16 for Los Angeles in the interests of Bert Levey. Louis will contract for several new houses for Levey before returning.

Bert Levey is now booking the Coliseum, Mesa A. T., and Coliseum, Prescott A. T.

James Pilling succeeds Louis Lissner as assistant manager of the American. Mr. Lissner will act as manager for the "Perse & Mason Musical Comedy Co.," which goes on tour. Mr. Lissner has been associated with the management of the American since its opening.

John R. A. pedestrian with Ringling's Circus, spent his day in this city pleasantly visiting his mother, who resides in Berkeley.

The last instalment on the purchase of the Crystal Circuit, houses, by Alex Pantages was received at his office 16.

The management of the Portola is seriously thinking of dispensing with vaudeville, and devoting the house to pictures.

The Portola committee in this city signed a \$40,000 contract with the Paine Fireworks Co., of New York, for a series of free street entertainments during the festival.

Benny Michaels closed one of his moving picture houses on Market street last week.

DENVER

By CHARLES S. JACOBS.

ORTHEUM (Martin Beck, gen. mgr.; agent direct).—Week 13: Charlotte Parry Co. in production sketch; Kathryn Rowe Palmer, songs not suited, dancing good; Frank Rogers, colored ventriloquist, good impression; Woods and Woods Trio, bicycle and wire act, good; Selma Braatz, juggling, musical, excellent; Bounding Gordons, well liked. —PANTAGES (W. J. Timmons, mgr.; agent, direct).—Four Venetian Street Musicians, scored heavily. "Rag" selections very big, special drop and electrical effects make striking picture; Four Gardiners, excellent; Vera Barrett Co., novelty act in "one," beat "Doll" seen this season, good; Mr. and Mrs. Nell Litchfield, went well; Ben Beyer and Brother, beat bicycle act in years; The Jennets, acrobatic, work well, tricks old, business good. —NOTE.—Elks will hold a street carnival here in October.

BOSTON

By ERNEST L. WAITT.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.). —"Peter the Great," held over; Crosby and Dayne; the Vlylms, sharpshooting; Howers, Walters and Crocker, good comedy acrobatics; the Carnos, heavy juggling out of ordinary; Oscar Loraine, impersonator of great musicians, excellent; McNish and Penfold comedians; Calets de Gasconne, good singers; Fred Ray's Players, travesty, scream. —AMERICAN (Lambay Morison, mgr.; agent, William Morris). —McKenzie and Shannon, sketch; Montgomery and Moore, great comedy act;

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singer; Billy K. Wells, Hebrew monolog; Edwin
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nan and Carrie Thomas, Jennings and Kenfrew,
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novelty; the Brunes, Delmars, acrobats; Mark
Cadden, Scotch act.

GAITY (Geo. H. Bachelor, mgr.).—"Parisian
Widows," featuring Ben Pierce, Niblo and Spencer,
Musical Bells, Bennett and Bentley, and Dancing
Dresden Dolls.

COLLEMBIA (H. N. Farren, mgr.).—Big Review
Co., with Clem Bevilas, Frankie Heath, featured.
HUB (Joe Mack, mgr.; agent, William Morris).—
Fields and Harrison, comedy music; Leo and
Chapman, comedy bar act; Lorette and Lathia,
burlesque juggling; Chas. T. Bordley Trio; Les
Bollingers, rag pictures.

EMPIRE (D. J. Murphy, mgr.; agent, Will-
iam Morris).—Goldie, singer; Harry Newman,
English songs.

PASTIME (F. L. Browne, mgr.; agent, Na-
tional Booking Co.).—Billy Tower, eccentric;
Wm. Sears, Harry Whalen, Frank Le Van, ec-
centric; Murphy and Norton, Ellmore Mack.

SCENIC TEMPLE (M. F. O'Brien, mgr.; agent,
J. J. Quigley).—Lizzie B. Raymond, Art Fisher,
cowboy music; Thos. P. Dunne, travesty; Edw.
Dillon, Ira Kessler, tenor.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Unlooked for
results were secured with a bill which was rather
difficult to lay out. The toughest spot in the show
fell to Frank Fogarty, and when the size of the
hit he made is considered, there were a whole
lot of honors coming to "The Man from Dublin."

Fogarty was down next to closing, sandwiched
between George Behan's emotional playlet, "The
Sign of the Rose," and Fred Lindsay, the
Australian whip expert. Nothing stronger in the
emotional line than the Behan sketch has been
seen here, and no dramatic playlet has com-
manded more attention or received more approval.

When the curtain falls on this sketch, many of
the audience were in tears and Fogarty was an
intruder with his Irish stories, but he quickly
turned the souls to laughter. It was a triumph
worth recording. Byron and Langdon, who have
not been seen here in some time, were a big
laughing hit. "Girls from Melody Lane" met
with favor for a nicely handled straight singing
turn. The contralto has a peculiarly heavy voice
which acts as a novelty. All the selections used
were well sung except "Lady Love." Fred Lind-

say held the house interested enough to keep
them in their seats throughout his act. The
Australian is a wonder handling the long lines,
and the act is an interesting novelty. The Lulu
Beeson Trio scored strongly with a very pretty
dancing number, attractively staged. There is
plenty of first rate stepping by all three and the
honors were well divided. Alf Grant had an
early spot and it was hard for him to keep
from interfering with Fogarty, but he mixed in
his stories and recitations in good style and got
through nicely. Grant seems supplied with a lot
of good stories and they would probably fit bet-
ter than using two recitations. "The Looker"

number might be dropped without hurting. Red-
ford and Winchester won a goodly share of favor
with their comedy juggling turn. The Majestic
Trio opened the show. The program announced
"Duu Mekies, the only rival of Bert Williams."

He works like Williams, but lacks that "Red-
ford" (G. M. Balfour, mgr.) If the directors
of the Empire Circuit insist upon a general im-
provement in the shows playing the Western
Wheel this year, it is not very likely that the
"Merry Madmen" will be among those to escape
censure. Sam Rice is the principal comedian of
the company and the program credits him with ar-

-ranging "At the Cafe Boulevard" and "At Coney
Island," first part and burlesque. He did not
search very far for the material for either, the
mixing of numerous old burlesque bits being the
chief foundation. It is simply a "bit," a number
and another "bit" and another number. Such
a combination of three forms good entertainment,
but it is only when the "bits" used are of good
quality, and those used by Rice are not. Rice
is a good comedian, better in the Hebrew char-
acter than the German. At times he is funny
in both, but at no time in this show does he
reach a point where a good solid laugh is the

reward of meritorious effort. This is not usual
with Rice, and the only solution to it is the lack
of proper material to make fun with. Joe Burton
had the comedy role opposite Rice, but he secured
nothing out of the Irish character, either in the
first part or burlesque. It is true that the
comedy given him to work with is poor, but
Burton is not funny. Harry Keeler played three
bits in the first part and one in the burlesque.
He does most of the feeding, but finds room to
pull the moth-eaten "spits like a quarter" gag.
This is the "fly-speck" "gag" that has whisker-
longer than those worn by W. J. Carney, who
disguises as a waiter in the first part, forming
a sample of the supposed comedy. What laughs
there were came in the burlesque. There was not
one single laugh when the curtain fell on the first
part Monday afternoon. There is a goodly supply
of numbers throughout, but the show is short on
women principals. There are only two who stand
out at all. One is Patti Carney, and she was
suffering from such a severe cold that it must have
been painful for her to talk at all. She struggled
through the best she could and even tried to fill
her spot in the olio, and the house was with
her for her brave effort. She wore some pretty
clothes, making several changes. Had she been
in condition to work she could probably have
saved the show a lot, for Patti is there with
the glimmer. Flo Wagner was the other girl she
did only fairly with what she had, though she
worked hard and put plenty of life into her work.
Colds were distributed among the members of
the company, several being very hoarse, which in
part atoned for the lack of spirit displayed, but
did not account for the comedy portion of the
show. The chorus did its part well, several of
the numbers going through nicely. Several pretty
costume effects were shown, a gray boy's suit
at the opening being specially worthy. There
were impersonations of Andrew Mack by Ed
Burns and Eddie Fox by Harry Keeler, neither of
which was even fairly well done, and Patti Carney
only attempted an imitation of Tancun. The
near-coach dance used last season with the tall
blonde in the front and the police interruption,
is retained and caused some interest for a
minute. Keeler and Burton opened the olio with
some talk, and following Patti Carney's efforts,
the Broadway Comedy Four mixed in some vocaliz-
ing and comedy without causing much disturbance.
Carney and Wagner did nicely with some dancing
until they attempted a rough comedy bit for a
finish and then flopped. Sam Rice is capable of
better work. He did it last year.

"NIGHT" (R. J. Barry, mgr.).—The week's
bill averaged up in good shape. George J.
Offerman was back from the shore and had John
J. O'Brien's job. Offerman brought back all his
gestures and was there a mile with the salve stuff,
but it was a great day on Monday for George and
he just grabbed off the biggest kind of a hit.
He didn't miss one bit, even working Jimmy
leg paragon. West-Jones for a helping hand
on the comedy. Next to George, a first-rate
hand-balancing act by Fields and Zarrell was the
big noise. This team handles a lot of tricks
featured by many of the big acts in their line,
and got away with them finely. Harry Clinton
Saxer was there with a cute manner, some ear-
imitations and a couple of songs. He made a
dram bit with the ladies and seemed pleased. Irma
Le Pomm met with fair results in a straight
singing turn. She has a voice of good quality, but
her songs are rather high class for the field she is
working in. May Addison also offered a singing
turn of solid merit. Courtney and Dunn pleased
with their dancing. One of the pair put a halt
in the act with a slow dancing number, but caught
them with some contortions. It makes a good
"sister act" for the small time. Clyde Bates
and Co. appeared in a poorly-written and badly-
acted sketch, and Arthur Krona did fairly with
his comedy juggling turn. His comedy is just
us bad as ever.

LUBIN'S PALACE (Isador Schwartz, mgr.).—
Good bill this week with honors well divided.
Probably the biggest applause winner was Emma
Kronse and her "German Pinks." If there is
a better job of doing a thing good act, these
they have not been seen along this way, and
Miss Kronse has them well trained. Miss Kronse
retains a lot of the voice which made her a favor-
ite long ago and the act went through in splendid
shape. The O'Neill Trio scored strongly with
their singing, dancing and musical specialty.
They have framed up a corking good act for the
small time, and with a little polish should soon
reach higher. The club juggling act of the
Ruppert Trio showed something really novel and
effective. Lights inside of clubs being used for
the closing number. The men handled the clubs
fairly well. Bandman and Quick pleased with a

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comedy musical act. Wilson and Black got through nicely with some familiar material. One appears "straight" and the other as a Hebrew talking and singing forlorn the base of their work. Mary Walker—not the original "Doctor"—met with success for her singing and talking, the latter being patterned after that of Emma Janyer. Kip Reed, one of the old "Red Bird Family," now out of show business, put over a couple of songs and a monolog. His talk could stand a lot of freshening. Joe Yarrick, with a routine of familiar tricks of magic, was well received. The De Homan Brothers went through some well executed hand-balancing and two-high acrobatics, the little boy used for a top-mounter, working nicely.

GAYETY (Eddie Skayne, mgr.).—"The Behman Show."
TROCADERO (Charles Cronwell, mgr.).—"Miner's" "Bohemians."
CARINO (Elias & Koenig, mgrs.).—"The Merry Whirl."

STANDARD (Leo Reichenbach, mgr.).—"Washington Society Girls," "Ikey and Schmulkey," and "The New York Tomba," with Harry Marks Stewart up. In the olio are Ruby Marlon and Amy Thompson, musical, good; Mildred Gilmore, hit with songs; Davis and Hazleton, parodist, pleasing; and Mamie, too portly to dance with her feet.

GAYETY (O. T. Crawford, mgr.).—"Cracker Jacks," good.

GAIRICK (Dan S. Fishell, res. mgr.).—"Dock-stader's Minstrels, big business.

NOTES.—Charles Van Studdiford has replied to the petition for divorce filed by his wife, Grace Van Studdiford, the opera star. He denies a charge of desertion.—Jacob Oppenheimer has gone east with Countess Venturini, who will star in "Jeany."—George Gull, playing one of the Rogers Brothers' roles in "The Panama" at the American this week, is a St. Louisian who made good in burlesque and other work.

Tauchert and McKisson, Tessie Denehey, Dick Stead, the Bernards, and many more.

NOTES.—Dix and Baker's vaudeville house at Newcastle has a feature in Bovis and Barley, with strong support accorded by a good list of first-rate acts. Amongst many of Harry Rickard's engagements for his circuit are Frances Pher, the banjoist, Peggy Pryde, Vasco, the mad musician (reappearance); Alexander and Bertie, and the Fleury Trio. This trio the entrepreneur will visit New York and Chicago, as it is some time since he visited these centers.—Austral theatrical managers have formed an association to deal with matters affecting their general welfare. All the leading legitimate and vaudeville people are included in the list.—So far the new theatre bill has not affected the Sunday concerts run by private clubs. For this great concession the Australian Vaudeville Association is very thankful. Should this embargo be subsequently placed upon these Sabbath night affairs, the result will

be a Police Station," a hit; Joseph Barrett and Co., "The Battle of Too Soon," went big; John Dillon, funny songs, a hit; Viscocchi Bros., accordion players, a hit; Veronice and Hurt Falls, comedy acrobats, sensation; Eva Westcott, in "A Bitterly Wife," very good; Pankett and Cook, songs. CRITERION (W. A. Barritt, mgr., agent, Louis Wesley).—Sudie Tucker, songs, a big hit; Williams and Walker's "Line Kilo Club"; Lester and Quinn, s. and d., good; Fritz Mebel, violinist, very good; Baker and Doyle, talk and songs, good; Wally Trio, comedy acrobats; J. C. Tremayne and Co., in "The Girl of the Thicket"—SAVOY (Harry Brown, mgr., agent, direct).—Rangetta and Larne, comedy acrobats, clever; Fry Clous, German comedian, funny; Marie Donle, songs, good; Harry N. Wade, talk and songs.—MILLION DOLLAR PIER (J. L. Young, mgr., agent, direct).—Bijou Comedy Circus; Winston's Trained Seals and m. p.—STEEPLECHASE PIER (E. L. Perry, mgr., agent, Rudy Heller).—F. J. Peoples, character impersonator; Louis J. Winch and Annette Cooper, ill. songs; m. p. NOTE.—The Million Dollar Pier has closed the "hippodrome" which occupied the big building out on the pier and opened the little theatre in the front. Moving pictures and a few acts will be the rule all winter. I. B. PULASKI.

ST. LOUIS

By FRANK E. AMFINGER.

COLUMBIA Frank Tate, mgr.).—"De Haven Sextet; Walter C. Kelly; Vilmos Westony, piano phenom; Prato Circus; Jones and Deely; "The Local Color" Moffet and Clare and La Tell Brothers, the bill, of which Westony is the sensation, and Kelly the cleverest American act. GRAND (Harry R. Wallace, mgr.).—Pollard, juggler; Kessler and Dunn, "Kentucky Kids"; Murphy and Powell, musical; Knight Brothers and Marlon Sawtelle; Kramer and Shock, and Joe Kluny surround the big card, "The Gaffer."

The Turkish Dancers for the American may not open until Oct. 4. Through entering the States via Montreal, there was a delay in clearing the baggage obliging a postponement of the schedule date, Sept. 20. A long waiting list on the other side for passage on boats making the New York port is causing many to come in through Canada.

TO ADVERTISERS.

Standing advertisements, which are subject to change of copy weekly in whole or in part, must be corrected to secure desired change not later than Wednesday of each week. New copy should reach the New York office by that day to ensure the proper attention. Advertisers, kindly note above carefully, to avoid delay and complaint.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, Aug. 9.

TIVOLI. The Sprightly Sisters, Krenka Bros. and Rosina Cassell's Dogs fill the void left by Chung Ling Soo, who departed southward on Friday last. All the recent holdovers are here. Business is fine.

NATIONAL. —Drave's Mantlins creating a record at this house, now in their fourth week. Godfrey's Dogs and Monkeys, another big act, goes well. During the past few months this house has come out considerably and ere long will be entering for some foreign acts.

OPERA HOUSE (Melbourne).—Chiquavall (with now assistant), toploper, Blake and Granby, Will James, Malvena Moore, Vaude and Verne, the Dar-tos, and Australian Lich.

GAIETY (Melbourne).—Yokohama, risley act;

materially affect many of the poorer houses. Following upon his last Sydney performance, Chung Ling Soo, the illusionist, was the recipient of a remarkable ovation, the capacity audience rising on nusses and cheered Soo for fully three minutes. Such an incident was hitherto unprecedented within the history of the house. After the show an impromptu levee was held in the manager's office, many prominent people being present. Soo leaves for London in September, and hopes to play America in less than two years time. Henry Goodall, a comedian out here first some years ago with Koll, Dill and Barney Bernard, is now engaged in a number of song numbers, but the support accorded him is not too flattering. Goodall hopes to return your way shortly.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris' Show; agent, U. B. O.).—Joe Maxwell and Co., in "A Night

BALTIMORE, MD.

MARYLAND (Fred Schunberger, mgr.; agent, U. B. O.).—Nella Bergau, sings well and displays handsome costume; Bert French and Allee El, in "The Comedy Dance"; Harlan Knight and Co., "The Chalk Line," excellent company and sketch; The Four Rabins, good acrobats; Smith and Campbell, in "Camping Out," amusing; Conolly and Wehrlich, musical specialty; The Hay-locks, jugglers, good. VICTORIA (Pearce & Scheek, mgrs.; agent, William Moorish).—Syl-vestra and Dixon, comedy acrobats, fair act but wearing apparel is ugly; Hutz and Gordin, banjoists, excellent; Harrison and Moore, clever musical act; Michael Angeles, rag pictures; Daly and Allen, sketch, pleased; George Foster, equilib-rist, good; Daisy Reed and Co., musical gimmers, scored; Sprague and Collins, roller skaters, very good. BLANEY'S (James Madison, mgr.; agent, I. B. O.).—Allen, Delmain and Harold, sketch, make good impression; Warren and Panst, s. and d., good; Brown and Whitout, comedians, pleased; Woodford's Animals, excellent. —ACADEMY OF MUSIC (Harry Henkel, mgr.).—Marjorie St. Clair, comedienne, very good; The Ben Robinson Co., roller skaters, well received; Lefroy and Stevens, banjoists, good; Pine and

From the YIDDISH THEATRE
Direct to HAMMERSTEIN'S

Sam Stern

THE ORIGINAL CHARACTER SINGING COMEDIAN

Original SONGS Original STORIES Original IDEAS

Will Open Hammerstein's Sept. 27 Aaron Kessler DID IT

Europe's Foremost Acrobatic Comiques THE LABAKANS

Introducing their famous Acrobatic Dog "Folly"

Opening To-morrow (Sept. 26), on the

SULLIVAN-CONSIDINE CIRCUIT, Washington Theatre, Spokane

BOOKED SOLID for entire season.

FRED ZOBEDIE, AGENT, LONG ACRE BLDG.
NEW YORK

RETURN FROM THEIR LONDON SUCCESS

FRIEND AND DOWNING

"ROSENTHAL
AND
HARRIGAN"

AMERICAN MUSIC HALL, New York, Next Week (Sept. 27).

RETURN TO ENGLAND IN APRIL

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REPRESENTATIVE ARTISTS

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"MAGNETIC AS A BATTERY ★ PRETTY AS A PICTURE."—Ashton Stevens, New York "Journal."

**LOVELY
LIVELY**
Playing Orpheum
Ciroult

LILY LENA

OAKLAND "ENQUIRER," Monday Evening, Aug. 9, 1909—"Lily was the star again, the bright scintillating light which shed its rays in every part of the house, and she received an ovation—two of 'em. You can't get away from Miss Lena; fact is, you wouldn't try to, but that is by the way. The clever little comedienne had her audience with her in every song, and more than repeated her success of last week. Last night she introduced a new song hit, 'The Goo Goo Land,' and it was as good as her other numbers—nuf ced. Lily could headline the Orpheum bill indefinitely, and Oaklanders will be sorry to lose her when she takes her bright smile and winning ways to other places."

GUY RAWSON
AND
FRANCES CLARE
"JUST KIDS." BON TONS.

DICK AND ALICE McAVOY
"Herald Square Jimmy"

King of the Newsboys.

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SAY!!

LISTEN!!

CHARLOTTE TOWNSEND

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ALBERT SUTHERLAND, Manager

VELDE TRIO

In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS.
(The original, not a copy.) For Parks and Fairs address Miss Ethel Robinson, Western Vaudeville Association, Chicago. Permanent address, care VARIETY, Chicago Office.

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(1 Woman and 2 Men)
SENSATIONAL GYMNASTS (Original).

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Featuring GLADYS FELDMAN, America's Prettiest Girl—LEOLA MANSFIELD, The World's Youngest Operatic
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Special Scenery!

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Beautiful Costumes!

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"A NIGHT IN THE ORIENT"

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"The Dance of the Seraglio"

NEW!

NOVEL!!

PULSATING!!!

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AGENT, ALF T. WILTON.

The Greatest Laughing Novelty Act of the Season.

Now Playing United Time.

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"WON-BY-A-LEG"

We are the HEADLINE or SPECIAL ATTRACTION on every bill we have played.

This is the Act the audience will talk about.

We have proved to be a Box Office Attraction.

WHY? BECAUSE THERE IS NO FARCE LIKE IT IN VAUDEVILLE TO-DAY

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Rubbing in the Southland.

COMEDY BARS AND CRADLE.

Address as per route.

Yes, Pete still turns over twice.

Now Playing
KEEFE AND HUMPHREY'S
TIME
Open Pantage Circuit
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G. HARRIS

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ELDON AND CLIFTON

IN "HIS AWFUL NIGHTMARE"

When answering advertisements kindly mention VARIETY.

"One of the best comedy sketches seen on the vaudeville stage in Louisville for many a day is the headliner at the Riverview Park pavilion called 'His Awful Nightmare.' The principals are G. Harris Eldon and Miss Bessie Clifton. The latter has four changes of character, being, successively, a Japanese girl, a Dutch girl, a Spanish girl and 'herself.' "—Louisville "Post."
"Eldon and Clifton, in presenting 'His Awful Nightmare,' are a bunch of fun that is worth while. Miss Clifton is exceedingly good in portraying the multiplicity of wives, and Harris Eldon 'dreams' nothing but mirth."—Chattanooga "News."

BERT

JESSIE

KALMER AND BROWN

THAT BEAUTIFUL DANCING ACT

Personally engaged by

MR. PERCY G. WILLIAMS

For his

COLONIAL THEATRE, Next Week (Sept. 27),

as Special Added Attraction. Under the personal direction of

EDW. S. KELLER

Kissner, comedians, amused.—GAYETY (Wm. L. Halland, mgr.;—Gladys Lewis and his "Mardi Gras Beauties." Good show to big attendance. G. E. SMITH.

BELLAIRE, O.

OLYMPIC (J. W. Neal, mgr.; agent, Gus Sun).—Billie and May Owens, fair "school day" act; Billie Moore, fairly well, could improve; Marvin Brook, hit. W. W. F.

BROCKTON, MASS.

HATHAWAYS (McCue and Cahill, mgrs.; agent, Wm. Morris; Monday rehearsal, 10 a. m.)—Pauline Fielding and Co., "The Rose of Virginia," entertaining sketch; Helrah and Belrah, "The Musical Dairy," excellent; Margaret Rosa and Co., "Scenes in a Manager's Office," impersonations, fine; Nelson and Milledge, "Glass Put In," pleased; Grace La Velle, prima donna, good; John H. W. Byrnes, a clever story teller, closes an unusually good bill.—ORPHEUM (F. V. Bishop, mgr.; agent, U. B. O.). Monday rehearsal, 10:30 a. m.—Butler Haviland and Co. head the bill in "The Lady Slavey," good; Queen Mab and Casper Wels, Lilliputians, amusing; Lee Tung Foo, Chinese baritone, good; Krasada and Job, clever travesty duo; Greta Byron, s. and d., pleased, as did Jack Marshall, humorous mimic.—SHEEDY'S (W. A. Bullivant, mgr.; agent, I. B. A.). Monday rehearsal (10).—Arla, hand balancer, and his two clever dogs are the feature, unusually good; Bobby Ralston and Son, "One and a Little Bit Over," funny; Gilmour and La Tour, s. and d., pleased; Althe Vivian, comedienne, good; Willis and Lewis, comedy acrobats. H. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (Michael Shea, mgr.; agent, U. B. O.). Carter De Haven heads (New Acts); Will H. Macart and Ethelwyn Bradford do fairly well with "A Legitimate Hold Up," and Howard and North are going bigger; Anna Laughlin appears here for the first time and is pleasing with kid songs; Emma Francis and her Arabs, vastly improved since last appearance here; the Jupiter Brothers go very well; Newsom's, acrobats, open the show and the Howard Brothers, very good.—GARDEN.—"The Screamers," fair business. The show is slow until the olio, Anne Hart is the cream of the show. The final burlesque, "The People's Choice," goes big.—LAFAYETTE.—Billy Watson and his famous "Beef Trust" fill the theatre at every performance. BUFFALO.

BUTTE, MONT.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct, Saturday rehearsal 9).—Week 11: Howard and Howard, "The Hebrew Messenger Boy and the Theophan," hit; George Bloomquist and Co. (Miss Thorpe and Mr. Devine), comedy playlet, "Nerve," thoroughly enjoyable; De Sanctis Quartet, high-class singers; Clark Marthetti and Joe Sylvester, laughable; Ballerini's canine tumblers, clever dogs; Chas. Barry and Hilda Havers. MAJESTIC (W. J. Swartz, mgr.; agent, S. C.). direct, Saturday rehearsal 10. Week 11: Packed houses. Hamard Messenger and Co., "Mr. Stranger," very good; Will

Rossters, "A Bunch of Kids," clever act; Edna Davenport, comedienne, many encores; Thos. Patter Dunn, yodeling comedian, good; Al Spaulding and Leonore Dupree, ordinary.—EMPIRE (L. M. Quinn, mgr.; agent, W. S.).—Week 12: Big houses. Frida Giroux, songs; The Chesters, equillibrists; Bessie Evans, soubret; Seabery and Earl; Musical Carl; The Morrisons, comedy sketch. H. T. ASHLOCK.

CHARLOTTE, N. C.

CASINO (J. Tate Powell, mgr.; agent, Curt Wiehe; Monday rehearsal 11).—Kahl and Helse, producing water color and crayon sketches, good; The Meeker Family, Irish comedy playlet, very good.—AIRDOME (Curt Wiehe, mgr.; agent, direct, Monday rehearsal 5).—The Burkett-Long Co., "The Troubles of an Editor," greeted by appreciative audience.—STAR (Jacob Wheeler, mgr.; agent, Curt Wiehe; Monday rehearsal 10).—Featuring William Fenton, Ill. songs; Geo. Clancy, good; Fayne Sisters, good.—NOTE.—Larry H. Hyatt, formerly of Ingram and Hyatt, and Sidney Williams, formerly of Skelton and Williams, have joined hands. The team will be known as Hyatt and Williams. LLOYD.

CINCINNATI.

By HARRY HESS.

VARIETY'S Central Office, 107 Bell Block.

PEOPLE'S (James E. Fennecy, mgr.).—"The Lady Buccaneers," Joseph K. Watson featured. The opening presents a rattling stage picture. Helen Van Buren and May Mack work with considerable energy. Miss Mack is a miniature edition of Eva Tanguay, and while she is on the stage has everybody moving in a lively manner. The chorus is divided in "polones" and "show girls." The "polones" work exceptionally hard and assist very materially in making the show a big success. The costuming is more than adequate but not gaudy. The chief fault is that Mr. Watson in order to secure comedy apes Miss Mack, which should be dropped. Marlon Blake sang a number of songs exceedingly well. The Two Macks are doing their familiar turn. Alvin and Kennedy showed a number of new tricks on the Roman rings. Joseph K. Watson sang a number of parodies which were liked.

STANDARD (Frank J. Clements, house agent).—"Bowery Burlesques," featuring Ben Jansen and Lizzie Freilicht. It is doubtful whether there is a company either in or out of burlesque that has anything on the Bowery chorus for good looks, good singing, good dancing and hustling ability. Jansen, Fitzgerald and Quinn do a phonolog and dancing turn that brought forth a storm of applause. "Essex Market Police Court" is a "sermon." Capacity business.

AMERICAN (Harry Hart, mgr.; agent, Gus Sun; Monday rehearsal 8:30).—De Fur and Estes, Grace May, Rome and Mayo, Hall and Thum, Josie and Ed; Great Santelli, Kelso and Sidney, Elvo Sedgwicks. AUDITORIUM (W. Canfield, mgr.; agent, Gus Sun; Sunday rehearsal 10).—Thomas Grimes and Dunbar Sisters, good; Juggling Millers, good; Arthur Payne, musical, good; Cross and Mayo, s. and d., good; Edna McNally, Ill. songs, good.

A CALL TO ARMS

All Recruits report at the office of

THE TED SNYDER CO.

and review our 1909 song hits, including the following:

"Goodbye Girlie and Remember Me"

(Without a doubt best march song published this season)

"I'm Going to Do What I Please"

(A song that pleases everybody. It's never too late; get it now)

"The Star, The Rose and The Dream"

(For a high class song this can't be beat)

"Do Your Duty, Doctor"

(Call the Doctor in time, sure encore winner)

"Wild Cherry Rag" (SONG)

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(By the writers of "Beautiful Eyes;" Nuf Sed)

Professional copies and orchestrations in all keys.

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FRANK CLARK, Manager

ROLAND TRAVERS

ILLUSIONIST

Plaza Music Hall, this week (Sept. 20)

Doing Nicely. Direction, **WILLIAM MORRIS**

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FRED KARNO'S Comedians**"Night in an English Music Hall"****"Night in Slums of London"**

WEEKS SEPT. 27 TRAVEL, OCT. 4, AMERICAN MUSIC HALL, NEW ORLEANS

WILLA HOLT WAKEFIELD

WILLIAM MORRIS CIRCUIT.

Personal direction, E. A. MYERS.

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IN VAUDEVILLE

HILL, CHERRY AND HILL

America's Greatest Sensational Comedy Cyclists.

Week Sept. 20, Greenpoint, Brooklyn.

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"If anyone has asked the question whether there has been a move upward in vaudeville, the one who answers that can reply by pointing out 'L'AMOUR DE L'ARTIST'."

Under the Direction of MARK A. LUESCHER.

DAZIE**LOUISE DRESSER**

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BERT and LOTTIE**WALTON**

"Bert and Lottie Walton are a hard working and sweet little couple. Miss Walton particularly looked lovely."—"ZIT."

"Lottie Walton is an expert hard shoe dancer and on skates as well. Bert is a good tumbler and does falls all his own. The act caught the funny side of the house, delaying card No. 2."—"SIME."

UNITED TIME

GENUINE MISTAKEN IDENTITY.
NOT A FAKE BUT THE REAL
THING.NO MAKE UP OR POINTED
BEARDS NECESSARY.FAMILY THEATRE, LAFAYETTE,
IND., THIS WEEK (SEPT. 20).**TERRY TWINS**Lyric Theatre
Terre Haute,
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SEPT. 27

WHICH IS FRANK! WHICH IS CHARLIE! THEY DON'T KNOW THEMSELVES! YOU CAN'T TELL BY EXAMINING THEIR MOUTHS, FOR THERE IS DENTAL DUPLICATION!

NOTICE

SIEBERT AND STRAUSS

These two Jolly Dutchmen in their own Original Pugilistic Satire,

"After the Fight"

It's a knock out, an act that will pull any bill through. Always brings the house down. So different from the rest. Decidedly away from all others. WE ORIGINATE, we do not imitate. Our act is neat and refined. We can change. Our best ad. is we are always busy. Ask any Manager. Engaged for Ringling Bros. Circus.

ARCHIE LEVY AMUSEMENT CO., Agent. Address Archie Levy Amusement Co., 1643 Fillmore St., care VARIETY, 2064 Sutter St., San Francisco.

BON AIR TRIO

Acrobatic Pantomimists.

PLAYING THE MORRIS TIME.

Success this week (Sept. 20), Lyric, Newark.

Week Sept. 27, Orpheum, Boston (return date).

AL SHAYNE AND KING GEO. M.

"SINGERS OF THE GHETTO."

PLAYING PANTAGES' TIME.

BURKE & HAYES, Agents.

WATCH THESE PREDICTIONS.

"VAN HOVEN is a wonder. It is strange that he kept away from New York so long. Broadway wants such artists as Van Hoven, and the way the finest theater on Broadway is being crowded at every performance is the best evidence of the way his act is received by the public. He is the most popular entertainer in the country today."—"SIME" in VARIETY, Aug. 28, 1910.

"VAN HOVEN has 'em all skinned." New York "World," Aug. 31, 1910.

"No one does magic like VAN HOVEN."—New York "Sun," Aug. 24, 1910.

VAN HOVEN**AL RAYNO'S FAMOUS BULL DOGS UNITED TIME**

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GEORGIA CUNNINGHAMAcknowledged as the Piquant, Vivacious Comedienne. "IN VAUDEVILLE"
Address all communications care United Booking Office.

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SAMPSON AND DOUGLAS

IN THEIR ORIGINAL COMEDY OFFERING.

PLAYING PANTAGES' CIRCUIT.

SUCCESS EVERYWHERE.

CANFIELD AND CARLETON

Direction, LEW FIELDS.

Permanent address, 2216 80th St., Bensonhurst, L. I.

JOHN BUCKLEY

ECCENTRIC DANCER.

"The Original Boy from Hipswitch."

Finishing successful tour Pantages' Circuit. COMING EAST SOON. Address care White Rats, Chicago.

WATCH THESE PREDICTIONS.

"This fellow VAN HOVEN kept us laughing all the time. He makes what he does so plain that a boy of twelve has no trouble keeping track of what is going on. Everybody around me was laughing. I hollered right out. He is a funny man and I like him fine."—"SKIGIE" in VARIETY, Aug. 28, 1910.

"Chicago is proud of VAN HOVEN, who seems to be the most popular entertainer who has struck New York in a long time."—Chicago "Tribune," Aug. 25, 1910.

JUST ARRIVED

The TWO AMBERGERS

from Successful
European Engagements

New Zealand's Foremost
ECCENTRIC EQUILIBRISTS and
ACROBATS

Coming East Shortly
WE CARRY OUR OWN SET

Have Open Time
Address care VARIETY, N. Y.

ROBINSON (Harold Moran, mgr.; agent, Casino Co.; Sunday rehearsal 10).—That Real Quartet, featured; Annie Vivian, sharpshooter, hit; Livingston and Schults, singing, very good; Clara Williams, songs, excellent.
NOTE.—Edward Aylward has been appointed manager of the Grand Opera House; A. Birnbyer has been made treasurer.

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Sibon's Cats headline; Raschetta Trio, clever equilibrists; Rosellino and Stevens, fair s. and d.; Caron and Farnum, comedy acrobats, please; Brown, Harris and Brown, fair singers; Jesse Lasky's "Imperial Musicians," won favor; Flying Martins, darling trapeze work; Lillian Shaw, amusing singing comedienne; Princess Rajah, in her "Cleopatra Dance," for the second week. The dance has been moderated.—GRAND (J. H. Michel, mgr.; agent, U. B. O.; Monday rehearsal 10).—Masloff Russian Dancers head the bill; Louise Pottier, male impersonations; Arlo Duo, musical act; Mlle. Emerle, gymnastic Parisienne; Hughes Bros., comedy musicians.—PRINCESS (Procter & Sons, mgr.; agent, U. B. O.; Monday rehearsal 10).—Edna Julian, s. and d.; Nicholls Sisters, sister team; Freeman and Watson, newboy duo; Chas. Leonard, monolog; Gullfoyle and Charlton, rural sketch; Ellene Fadley, Ill. songs.—EMPIRE (Burt F. McPhail, mgr.).—Fred Irwin's "Ma-jestics," contains good music, catchy songs and the costumes is very good. Business very good.—STAR (Drew & Campbell, mgrs.).—Williams "Imperial" with Zazel's Living Pictures are doing good business. WALTER D. HOLCOMB.

EASTON, PA.

ORPHEUM (Fred Osterstock, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—Dexter Ferry, original; Pope and Uno, good; Tray and Graham, very funny; Harry Webb, fair; "Working the Third Degree," strong; Clever Trio, good; Avon Comedy Four, pleased.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Sevenside, strong feature; Hadden Bros., Borden and Zeno, good; Mr. and Mrs. Harry Thorne, hit; Tom and Edith Almond, good; Fentelle and Carr, well received; Laypo and Benjamin, excellent.—RIALTO (F. W. McConnell, mgr.; agent, same).—The Great Raymond, Boss and Lee, Marie Bell, Mande Bruce, Trizie Bennett, Lottie Fayette, May Neilson and Max Bruno. J. M. BEERS.

ERIE, PA.

COLONIAL (C. R. Cummins, mgr.; agent, Gus Sun. Monday rehearsal 10).—Doomsday, panoramic production; Springfield Bros., juvenile impersonators; Vonhoff, comedy mimic; Paris Green, singing; "Ozone Inn," comedy sketch. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, I. B. O.; Monday rehearsal 10).—Phasma, "The Goddess of Light," good; Gordon Eldrid and Co., "Won by a Leg," excellent; Conson and Dixon, comedians, good; Top, Tops and Topsy, trained dogs, good; Fred Hamill and American Beauties, excellent; Signorina Capretta, "The Garden of Mystery," amusing; Max Brooks and Rose Jeanette, good; The Clark-Rasillions, American gymnasts, good.—BIJOU (L. M. Ross, mgr.; agent, direct).—M. p. and Horse Show Trio, comedy sketch, very good; Will Hayes, banjoist, good; Len and Dolly Willis, very good; Miss Brosseau, vocalist, good; Lita's Performing Dogs; Three Ross Sisters, s. and d.; Mr. and Mrs. Danny Mann, comedy sketch.—PREMIER (L. M. Ross, mgr.; agent, direct).—M. p. and May Dillon, comedienne, very good; Harrison Bros., acrobats, excellent; Miss Dixey, vocalist, good; Alex. Wilson, ventriloquist; Norris and Wiley, colored s. and d. E. F. RAFFERTY.

FORT WAYNE, IND.

TEMPLE (F. E. Stouder, mgr.; agent, W. V. A.).—The Racketts, excellent; Watson, Hutchings and Edwards, hit; Olio Quartet, entertaining; Ab Sing Foo, magician, clever; Tommy Donnelly, blackface, good; Geo. B. Reno and Co., "The Midnight Army," went big; Chas. Olcott, pianolog, very good.—LYRIC (F. W. Hartman, mgr.; agent, W. V. A.).—"Five Gaffney Girls," excellent; Nuzarel and Razel, musical, fine; Harrigan and Giles, very good. H. J. REED.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Week 13: Opening bill, Lee Beggs and Co., excellent sketch; Clara Thropp, well received; Jennings Jewell and Barlowe, Nadell and Bell; Margaret Ryan, very good; Art Adair and Ernest Yerxa, gymnast.—PHILLIPS (Ed. Phillips, mgr.; agent, S. C.).—Mr. and Mrs. A. Joy Cobb, well-acted piece; Norma B. Mastin, xylophone, good; Wentworth and Burns, good; Mae M. Barnes, Rening and Co., good comedy sketch.—ROYAL (Henry Cottar, mgr.; agent, C. E. Hodgkins).—Cannon and Co., Kolb and Miller, Chas. Carroll, Mapes and Mapes, Cole and Cole, Flynn and Howard, Will Beam, Melrose and Ingram, and Clarence Able. I. K. F.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Claude Frederick, with pony, entertained; Thos. J. Dempsey, monolog, did well; A. O. Duncan, pleased but too long; Moore and Young, good; Walsh, Lynch and Co., scored; Chas. and Fannie Van, fair; "Pianoblends," hit, headliner; m. p.—HIPPODROME (A. L. Rounfort & Co., mgrs.; agent, M. Rudy Heller).—Dixie Comedy Four; Francis Stuart; Carmelo's "Living Pictures"; m. p. L. P. J.

HARTFORD, CONN.

POLIS (George S. Hancocch, mgr.; agent, U. B. O.; Monday rehearsal, 10 a. m.).—"Circumstantial Evidence," headlined, held interest; Hooey and Lee, applause hit of bill; Gordon Plekens and Co., sketch, mostly horse play; Mak-ranko, Russian s. and d., gorgeously costumed; Two Ducks, capital s. and d.; Cowboy Williams, cannon ball juggler, very good; Crouch-Richards Trio, neat dressing, artistic playing.—SCENIC (Harry C. Young, mgr.; agent, NYBO agency; Monday rehearsal, 9 a. m.).—Henri Thelen, Ill. songs, scored; Frank Dale, s. and d., good; Carolyn Monroe, rube; Arloia, comedienne, fair. GEO. LEWIS.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaffer Ziegler, mgr.; agent, U. B. O.).—Julius Stoger and Co. in "The Way to the Heart," musical, dramatic playlet, with elaborate scenery, fitting successor to "The Fifth Commandment"; Ella Morislin, with her ponies, trick dogs and leaping hounds, spectacular animal act; Reynolds and Thompson, dancing on roller skates, a hit; Harry Fox and Althea Stuber, excellent song and dance; James F. MacDonald, songs and monolog, good; Delmore and Darrell, in

a vaudeville satire, pleasing; Jarrow, humorist trickster, entertaining; Mascagni's Whirlwind Dancers, whirlwind acrobatic dancing.—EMPIRE (Henry K. Burton, mgr., Empire Circuit).—Star Show Girls, featuring John Baker, Choo-choo appeared for tenth time in a year at this house. JOE S. MILLER.

The enclosed was submitted by manager of 10-cent vaudeville and motion picture theatre, the Gayety. The Sunday opening was advertised for numerous charities.

NEW GAYETY (Ben D. Crowe, mgr.; Gus Sun booking).—Opened Sunday, capacity, with this bill: Teddy Osborne and her pets; Fitch Cooper, mimic; Dunlevy and Gray; The Beannard, acrobats. JOE S. MILLER.

JACKSON, MICH.

BIJOU (F. R. Laupman, mgr.; agent, W. V. A.).—"O'Neil and Kinley, pleased; Petching Bros., very clever; Clipper Comedy Quartet, laughing hit; Mr. and Mrs. John Allison, comedy sketch, "Minnie from Minnesota," excellent.—NOTE.—Primrose Minstrels 18, played to large audience. BRADLEY.

JOHNSTOWN, PA.

MAJESTIC (M. J. Boyle, mgr.; U. B. O., agent; rehearsals, Monday 9.30 a. m.).—Mr. and Mrs. Gene Hughes, in "Suppressing the Press," headliners, many laughs; Luce and Luce, musicians; Paul Lacroix, juggling, big scream; The Four English Rosebuds, dancing, did well; Josephine Joy, songs, fair; Lew Hawkins, black face, monolog, based a lot of pensioned stuff, but got the laughs; Robert DeMont Trio, "Hotel Turnover," did fine.—GLOBE (J. G. Foley, mgr.; Gus Sun, agent; rehearsals, Monday, 10 a. m.).—This house reopened after three and a half weeks, following extensive repairs. The floor and stage have been lowered about five feet, and in conformity with the Pennsylvania law has the regulation aisles, which is more than the regular theatres have. The Globe seems to have more aisle space than seating space. A balcony has also been added. The opening bill was The Pepper Twins, s. and d., and changes; The Loretto Trio, musical act; Chantrell and Schubert, travesty on "Hamlet," and Frank Daly, eccentric comedian, 20.25.—The Three Dancing Durands; Lohse and Sterling, aerial gymnasts, both good; Aller and Barrington, comedy sketch, good; Bean and Hamilton, barrel jumpers, clever. The acts under the present arrangement remain all week, half of them working evenings and the other half at the matinees, and exchanging turns on Thursday. JESTICAM.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, mgr.; agent, direct).—"Futurity Winner," headliner, fair; Fiddle and Shelton, colored, good; Banks-Breazeale, musical, well received; Gladys Clark and Henry Bergan, hit; Gillman and Murray, well received; Hawthorne and Bert, fair; The Brothers Bernane, fair.—MAJESTIC (Thos. Hodgman, mgr.).—Scribner's "Oh! You Woman." Most interesting, and all through is filled with laughs and some very catchy songs. Opened to capacity and has promise of doing so all week.—CENTURY (Joseph Donegan, mgr.).—"Broadway Gaiety Girls." Both the first and second parts are well played and make a divided hit. The olio has some very good acts, among which are Antrim and Peters, fair; Amy Allen, soprano, hit; Brown Bros., musical act that compares with any seen here for many seasons. PHIL McMAHON.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Marcell and Lennett, bar, good; Fred Gilman, good; Pellaton and Forn, in "A Spotless Reputation," good; Mue, Paula, Swedish flute virtuoso, new act, fine; Doherty Sisters, clever; Willy Pantzer and Co., fine; Winona Winters, hit; "Birdland," very good; m. p.—GAYETY (Al. Bowdler, mgr.).—"Bon Tons," show good, audience large; olio good.—BUCKINGHAM (H. McCrackin, mgr.).—"The Empire," large attendance, fine olio.—NOTE. State Fair closed. Winning proposition this year for first time. J. M. OPPENHEIMER.

LYNN, MASS.

AUDITORIUM (H. Katzev, mgr.; agent, U. B. O.; Monday rehearsal 10).—Kiehl Hashimoto, equilibrist, usual Japanese routine; O'Malley and Golden, s. and d., fair; James R. Waters, character impersonations, scored heavily; Gardner and Vincent, "Winning a Queen," well liked; Parshley, diversified musical act, went strong; Tom Barry and Co., "Nick Carter," went big; Gus Edwards' "School Boys and Girls," duplicated previous success; Three Ernests, acrobats, heavy applause.—COMIQUE (M. Mark, mgr.; agent, Wm. Morris; Monday rehearsal).—Four Musical Entertains, Harry Hanson and Co., Ada Collett and Eckell and Dupree, business good.—OLYMPIA (A. E. Lord, mgr.; agent, U. B. O.; Monday rehearsal 10).—Dechant, Colton and Barrow, Robt. Dickinson and Tyson and Brown. Business up to standard.—LYNN (N. Burgess, mgr.; agent,

direct; Monday rehearsal).—Martine and Hardy, Bert Spears, Hocheferd and Mayand, Marion and Weiser.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, W. V. A.; rehearsals Monday 10.30).—Margaret Moffat and Co., diverting sketch; Four Readings, remarkable acrobats; Ilma Dora and Harry Walford, good; Ben Welch, pleasing; Harry Plicer, clever; Eldora, good juggler; Kenney, McGahan and Platt, hit; Seldom's "Venus," artistic.—CRYSTAL (F. H. Winters, mgr.).—Great Richards, fantastic dancing act; Yamaota Bros., clever wire; Ann Crewe and Co., good comedy sketch; Dan Robey, blackface; Ill. songs and m. p.—GAYETY (S. R. Simmons, mgr.).—"Fads and Follies," big burlesque and splendid performance.—STAR (F. Trotman, mgr.).—"Morning, Noon and Night," good burlesque, big scenic and costume equipment and clever company.—THEATRIUM, LYRIC AND DELIGHT (T. Saxe, mgr.).—Pictures and Ill. songs. HERBERT MORTON.

MONROE, LA.

AIRDOME (Clark Grambling, mgr.; agent, Hodgkins; Sunday rehearsal 9).—Geo. Rye, blackface, extra good; Dow and Dow, did well; Bates and Christie, comedy sketch, excellent; Joanne Davis, Ill. songs, applauded.—NOTE.—The Airdome will close season Oct. 10, and re-open in the "old" Sugar's, Oct. 17, under same management. Stock, musical and vaudeville for the winter months. JAM. H. GRAMBLING.

MUNCIE, IND.

STAR (Ray Anderson, mgr.; agent, Gus Sun; Monday rehearsal 10.30).—Lawrence Russell, took well; Smith and Brown, s. and d., good; Andy Amann and Frances Hartley, "The Professor's Courtship," hit; Mlle. Carlinio and her troupe of trained bears, hit. GEO. FIFER.

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An irresistible waltz wawe.

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act is of a neat and refined nature and one of the best in my experience to play. They have proven a big feature and repeated encores and curtains greeted their efforts at every perform-
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NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr.; agent, U. B. O.). Monday rehearsal 10.—Hite and Dondin, the headliners, comedy sketch, received splendid reception; Halligan and Ward, the Rah, Rah, Rah Boys, interesting; Thom. H. Luce and Co., "Wise Mike"; Gann-Carmen Trio, novelty jugglers, much applause; White's Four Dancing Rings, several times recalled; Spelsell Brothers and Co., eccentrics, enjoyed; "The Eagle and the Gilt," a novel flying act. E. J. TODD.

NEW ORLEANS, LA.

AMERICAN (Joseph Vion, mgr.; agent, William Morris; Sunday rehearsal 10).—Notwithstanding rain Sunday evening, the American held a packed audience. Austin Brown gave show excellent start. Rita Redmond scored. Another act to strike the applause center was "Nearly An Actress," offered by Cartmel and Harris. Julie McGee, with his "Dope Plend" characterization, closed the first half and proved a scream. Gardner and Stoddard appeared directly after intermission to appreciation. Geo. W. Day tells tales about Adam and Eve; Rafayette's Dugs closed, occupying the position that had been allotted to Bronck's "Models," not appearing, as baggage failed to arrive.—WINTER GARDEN (Low Rose, mgr.).—With a different arrangement this week's program should bring better returns than it did on Sunday afternoon. Jules Prickett, tramp acrobat, opened. Kirke, xylophonist, ought to work in "om." Mile. Edmunda, like The Fays. A few minutes clipped from the cabaret work would help. The hypnotic stuff is superfluous. The "psychological" conclusion elicited an unusual amount of curiosity. Purlish and De Luce, singers, big reception; Patterson and Titus, excellent dancers, and might prove acceptable for the better time did they but refrain from punishing people with purple puns.—SHUBERT (J. M. Hubbs, mgr.). The Shubert continues to draw crowds of this city's elite. It is the finest "pop" vaudeville house in the south. Hardy and Delmadu, English musical duo, open; Vernon and Reno, comedians, evoked laughter; Manton and Walsh, swagger little act.—VICTOR (Judith Levy, mgr.). Sig. Reinhold's "Lady Minstrels" held over for another week.—ORPHEUM (Martin Beck, gen. mgr.; Monday rehearsal 1; agent, direct). A more judicious allotment of program positions would have produced better results. The lowering of the picture screen twice, when it seemed unnecessary, showed up the show. Hanson and Della opened, showing little change; the

same can be said of Kleist, with his "black art"; "Cupid at Home," by Angela Dolores and Co., is no longer played; Gordon and Marx, Germans; "The Hippopotamus Dream," featured, mildly recalled; Lawrence Crane closed. O. M. SAMUEL.

OKLAHOMA CITY, OKLA.

FOLLY (F. M. Tull, mgr.; agent, W. V. A.). Sunday rehearsal 1.—Week 12: Minor and Vincent, well received; Axtell and Heine, good acrobatics; New York Singing Four; Springfield and Girard, clever sketch; Johnson Students, good ill songs; m. p.—LYRIC (John Sloupoulo, mgr.; agent, E. E. Hodkins; Sunday rehearsal 1).—Marvin and Rogers, clever comedy; Petrie and Bird, very good; Myrtle Victorine and the Two Zolans, hit; Miss Hunter, violinist, well received; J. M. Hill, ill. song; m. p.—MAZE (Charles Walzer, mgr.; agent, International; Sunday rehearsal 1).—Chantelle Sisters, Gillette and Dolson, Mlle. Rialta and Louis Mint, ill. song; m. p.

NOTES. Two vaudeville theatres open this month, Colonial and Metropolitan. The former will play pictures with two acts, changing twice weekly, the latter is under the management of F. M. Tull, and will book through the W. V. A. The Oklahoma State Fair opens here 29 for ten days. Lyric will shortly change from vaudeville to musical comedy. CHARLES ALBERT.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct). Week 12: Watson's Farmyard, headliner, good card; Griff, recalled; Schrode and Mulvey, popular; Herbert and Willing, good; Musical Johnstons, good; Harry H. Richards and Co., much laughter; Beth Stone, too dancer of ability. JAY E. JOHNSON.

SAVANNAH, GA.

SAVANNAH (W. B. Seekind, mgr.). After successful three weeks, this house will close for two weeks to undergo decoration. Will re-open with "The Lion and the Mouse" on Oct. 4. ORPHEUM (J. A. Wilson, mgr.; agent, direct). Infer State. Business is on a boom. The Brahms, clever piece of mechanical staging, entitled "Shadowgraph," making a big hit; Theresa Jacobs, balladist, will pass in a crowd; Richards and the Whistlers, musical, go fairly good; Hawley and Oieoff, clever comedians. Mr. Hawley is a native of Savannah, and a royal reception was accorded this team at the opening show Monday. Pictures and songs complete.—AIR-LOME (Frank & Robert Bandy, mgr.; agent, R.

COOK Discovered the NORTH POLE

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Professionals have discovered the biggest song hit of the year

"IN DEAR OLD TENNESSEE"

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There is only one recognized song hit at the present time in Chicago, and that song is "TENNESSEE." The "Boosters" will have to travel faster than the 20th Century train to go ahead of the popularity that "TENNESSEE" has won. NONE OF THEM can stop this song—try as they are NOW trying to do. Nearly 200,000 copies already sold.

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Are we there? Well we should "snicker." Now altogether boys—Hurray for "Tennessee."

Send for a copy of "Tennessee" to-day. Be one of the first to sing this "hit." Don't put off writing for this song until to-morrow. DO IT NOW. Orchestration in seven keys.

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MANAGER

64 Grand Opera House, CHICAGO, ILLS.

C.). Excellent attendance. Capt. Atkinson and Co., sharpshooting that was deservedly applauded. "Donnie" Fields, monologist, very clever. If he would cut out his last song, sung to death in these parts: The Mortons, imitations, quite clever, but little Miss Morton should show more stage presence and get away from the "cuteness" in her monolog. "Four English Dancing Belles" closed the show, good throughout; pictures and ill. songs complete. ATHENEUM (John B. Willis, mgr.). John B. Willis and his big musical comedy company in an up-to-date musical comedy, "Who Discovered the North Pole?" Packed houses. Stay of the Willis comedy company probably indefinite. —GRAND (Harry Lucas, mgr.; agent, Wm. Keule). Vaudeville and pictures to fair returns. This house will probably discontinue vaudeville after this week, using pictures only. CASINO at Thunderbolt closed a successful summer 18. Leo J. Doherty, the manager, on the road to complete his vaudeville book. Mr. Doherty is of the team known as The Dohertys, and a popular young man in Savannah. Barium and Bailey's circus is looked to appear in Savannah Nov. 3. Ringling Brothers Nov. 18. R. MAURICE ARTHUR.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.). Monday rehearsal, 10 a. m. Ed E. Reynard, book house by storm. Bison City, Four well rewarded. Mary Norman, headline. "Pike," the educated dog, shared comedy honors; James Young and Co., sketch; Edward Ross, dancing

banjoist, very clever; Hughes Musical Trio, pleased very much. —MAJESTIC (R. C. Frank Dondan, mgr.; agent, Monday rehearsal, 11 a. m.). —Mrs. Gardner Crane and Co., in "Pike's Prof. gal Parents," was a riot; William Cahill, pleased; Colby and May, very clever; Helen Beresford and Co., sketch, plenty of laughs; Bandy and Fields, hit; Probel and Ruge, very well rewarded. —FANTASIES (Alex. Pantogon, mgr.; W. S. Monday rehearsal, 11 a. m.). Minerva, trick similar to Houdini's milk can, very mystifying; Roberts and Downey, dancers; Smith, Evans and Williams, "All Fair in Love," scream; Frank O'Brien, comedian, clever; Capt. Nat Rosser and Co., a wonderfully clever act; Rogers, Sherman and Luker, comedy sketch, pleased. —STAR (R. T. Shannon, prop. & mgr., agent, R. C.). Monday rehearsal, 11 a. m.). Rhinold, headline, hit of bill; Earle Sisters, a neat singing act, pleased; Geo. Lander, ventriloquist, clever; The Margisons, comedian and dancer, very good. W. E. K.

SHAMOKIN, PA.

FAMILY (W. B. Nellis, res. mgr.; agent, E. R. A.). Parsons Sisters, character change, very fine; Marguerite Newton and Chas. Hanna, sketch, pleased; Dayton and Wilson, s. and d. good; Richards Bros., comedy gymnasts, laughing hit; The Four Magnates, musical barbers, enjoyed. NOTE. The New Atlantic has opened a first class moving picture house with 2nd seating capacity, mgr., Higgins & Croniger. W. E. K.

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GEIGER AND WALTERS

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BOOKED SOLID UNTIL MAY, 1910.

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Presenting the Comedy Playlet, "ALL'S FAIR IN LOVE," by LEW WILLIAMS.

Big Success on PANTAGES' CIRCUIT. ED LANG, "Interpreter."

Inter-State Circuit, Jan. 2, 1910.

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SCHENECTADY, N. Y.

EMPIRE (Wm. H. Buck, mgr.).—20-22: "Sam Devere Show"; 23-25: "Avenue Girls."—MOLLAWK (Chas. T. Taylor, mgr.).—20-22: Harry Hastings' "Big Show"; 23-25: "Rimway Girls." S. J. KING.

SIOUX CITY, IOWA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsal 10).—Helena Frederick and Co., "The Patriot," tabloid grand opera, very meritorious; The Three Lightnings, good; Chasduo, shadowgraphs, clever; The Kemps, s. and d., well liked; Cassille Trio, good acrobatic act; The Worthleys, s. and d., fair.—NOTE.—The Orpheum, which has been playing matinees only on Sunday, Tuesday, Thursday and Saturday, will play two a day hereafter, commencing Sept. 26. C. S. O.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 12: Valerie Bergere and Co., in "Hill's First Love," headliner; Twenty Troubadours, hit; Six Gloriettes, hit; Joe Jackson, funny; Carlin and Clark; Laura Buckley, good; Albertus and Altus, jugglers, fair.—PANT-AGE'S (E. Clarke Walker, mgr.; agent, direct).—Week 12: Milton and Dolly Nobles, good; Naples Trio, pleased; Sutton and Sutton, acrobats, very good; Lester and Shannon; Corine and Maud, and W. D. Gilson.—WASHINGTON (Geo. Hakesley, mgr.; agent, S. C.).—Anna Eva Fay; Josephine Alnslee, pleased; Elsie Cressey and Co., pleasing; George and Belle Stelling and Madox and Melvin, complete. R. E. M.

SPRINGFIELD, MASS.

GILMORE (James Ringham, mgr.).—Phil Sheridan's "Marathon Girls," good show to good houses.—NELSON, "SUBWAY" and EDISONIA, s. p. and songs to good houses.—NOTE.—Phil's will recommence its vaudeville policy week after next and announcement has been made that there will be a reduction in the admission fee, the new prices being 10-20-30, instead of 10-20-30-50.—The Russell Brothers are headlined, with Neff and Starr in second place. O. A. P.

STAMFORD, CONN.

LYCEUM (Anthony Geradino, mgr.; agent, L. D. Mayne).—Musical Millers, well received; Villor and Wagner, "sister act," fair; Goblen and Golden, s. and d., went big; Jas. F. Corby, cleverly handled comedy.—NOTE.—As soon as Manager Geradino recovers from the effects of his operation for appendicitis the length of the Lyceum's bill will be increased. Two evening shows with matinees Wednesday and Saturday in the present policy. Four acts and two reels to a show. HARRY KIRK.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.; agent, direct; Sunday rehearsal 10).—"Our Boys in Blue"; Red-path Napanee; Martin and Maximilian; Gertrude Lee Folson Co.; Edwin Barry; Cooper and Robinson; Mimi Wood.—MAJESTIC (D. Jack Bondy, mgr.; agent, S. C.; Monday rehearsal 10).—Four Marathon Singers; Track and Gladden; Herbert and Vance; Besse Balch; Mathews and Co.; Corinne Thompson.—STAR (A. H. Mueller, mgr.; Empire Circuit).—"The Jolly Girls" Co. BEN.

TORONTO, ONT.

MAJESTIC (Wm. Morris, Inc., mgr.; agent, direct; Monday rehearsal 10).—Edith Helena, artistic; Joe Bogany's Lunatic Bakers, a hit; Francisco Hedding and Co., sketch, excellent; Willie Hale, good; Bruno Krauer Trio, sensational; the Brittons, good; Pierce and Rowlyn, good; Foster and Foster, up to the standard.—SHEA'S (J. Shea, mgr.; agent, U. H. O.; Monday rehearsal 10).—Carrie De Mar, scored; Silvers, a scream; Porter J. White and Co., sketch, good; Temple Quartet, harmonious; Vinie Daly, clever; The Wheelers, funny; Frey Twins, artistic and novel.—GAYETY (Thos. R. Henry, mgr.).—The Rents Santley Co., is good, but opening piece lacks comedy.—STAR (F. W. Stair, mgr.).—"Yankee Doodle Girls," well received.—GRIFFIN'S HYNNES STREET (Peter Griffin, mgr.).—Vaudeville and pictures.—NOTE.—Robert Newman, stage manager of Shea's, won the Toronto World's trip to Europe by popular vote. HARTLEY.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. H. O.; Monday rehearsal 10).—"At the Waldorf," big production, hit; Tim and Fred McNaughton, laughing hit of show; Fred Houd & Co., in "My Awful Dad," excellent; Carl and Vic Pederson, clever gymnasts; Frank Morrell, did very well; Eddie Mack and Dot Williams closed with excellent dancing.—MAJESTIC (Monday rehearsal 11:30).—Edie Cross, comedienne, hit; Jordan and Gervais, songs, pleased; Kotaro, juggler, amusing; Frank Debridge and Co., in "Spirit of 1776," excellent sketch.—AUDITORIUM (N. Stein, mgr.; agent, William Morris B. A.; Sunday rehearsal 4).—Chas. O.

Table, pleased; Metropolitan Quartet, very good; John Matthews, impersonations, best on bill.—SURPRISE (C. S. Willis, mgr.; agent W. S. Cleveland; Monday rehearsal 1 p. m.).—Grant's Dogs, well received; Powder and Freed, musicians, pleased; Ollie Jackson, much applause.—LYRIC (F. Hable, mgr.; agent, McCannell; Monday rehearsal 10).—T. Vernon, juggler, amusing; Iebaira, dancer, excellent; Caspius, Polar bear, pleased.—COLONIAL (A. J. Brylawski, mgr.; agent, McHugh-Jeffries & Oliver; Monday rehearsal 9:30).—McBermott, comedian, pleased; Miss Stuart, comedienne, good; Helen Gray, excellent soubret; Randall, xylophone, excellent.—LYCEUM (Eugene Keruan, mgr.).—"Kentucky Belles," drawing large crowds.—GAYETY (Wm. S. Clark, mgr.).—Rose Nuyell and her "London Belles," small house Monday matinee. E. S.

WHEELING, W. VA.

THE APOLLO (H. W. Rogers, mgr.).—The College Girls, having some clever advance advertising, opened to big business for the first half of week, and fulfilled all expectations. It is a good show from all points.—NOTE.—Claude Nelson, assistant manager of the Grand, and Lucy Vogler, of Wheeling, were married last week.

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